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# GUARDIAN

APRIL 15 - 21, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 29 • FREE



## EDITOR'S NOTES

By Tim Redmond  
Tredmond@sfbg.com

In 1984, journalists Milton Moskowitz and Robert Levering published a landmark book called *The 100 Best Places to Work for in America*. I didn't want to work for any of them. The list is updated every year through the San Francisco-based Great Places to Work Institute, and it runs in *Fortune*.

The institute looks at things like pay, benefits, and perks, as well as at trust and culture: Does management accept input freely? Are workers involved in key decisions? Do people feel part of a team? All of these are important factors in a workplace.

But the selection process doesn't look at what the company actually *does*.

For example, Texas Instruments is on the list. It's also a defense contractor that makes precision-guided weapons systems. You know, bombs. Starbucks — the voracious chain that drives out small local coffee shops — is on the list. So is Whole Foods and Microsoft and Goldman Sachs.

I'm not saying that Levering, who runs the institute, isn't doing good work. But when you talk about great places to work these days, I think you also should be talking about places that have a positive impact on the environment.

The world is facing two cataclysmic crises these days. The planet is melting down. So is the economy. The only way we're going to fix both is to look at economic development that is also environmental development. And a lot of it is going to happen in cities.

Real sustainable development includes green jobs (Bay Area CONTINUES ON PAGE 6 »)

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## No balance in two-year budget

by Chris Daly and Ed Kinchley

**OPINION** There's no more important decision made by the Board of Supervisors than that of the city's annual budget. Every year the board sets the city's priorities by appropriating more than \$6 billion. In good economic times, the board uses the budget process to set new policy directions for San Francisco. In bad times, the annual budget is the board's only real chance to save vital services by making targeted appropriations while strategically reducing other parts of the budget.

That's why a charter amendment to have only biannual budgeting is a bad idea.

The fact that a two-year budget is being pushed by the Newsom administration and the San Francisco Chamber of Commerce should give progressives pause. Unfortunately, downtown forces have successfully used the worst budget year ever to woo some progressive budget stakeholders.

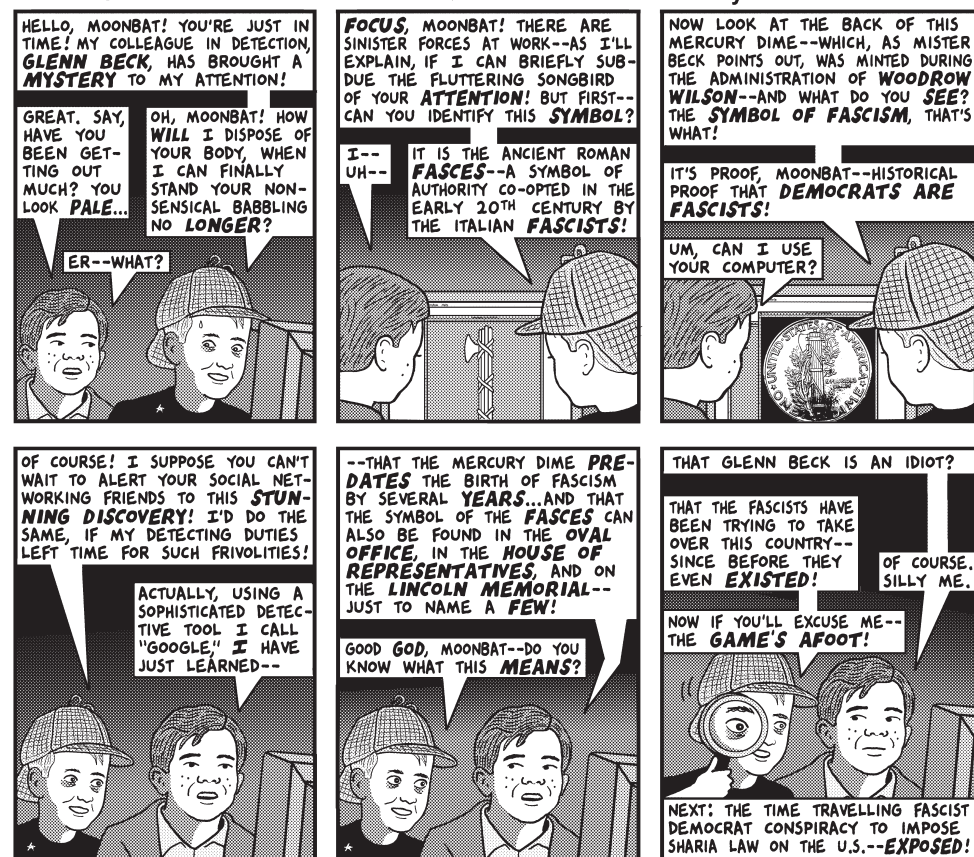
Their argument sounds good on its face. A multiyear budget would help smooth out the highs and lows, requiring City Hall to deal with pending fiscal emergencies sooner. It would also mean every other year off from having to spend all that energy turning people out to endless budget meetings and lobbying to save the programs we care about.

But the way a two-year budget would actually play out would mean that progressive budget stakeholders would have only half the opportunities for budget input through the generally more responsive Board of Supervisors. Meanwhile, the Mayor's Office would be able to centralize more power without having to get annual approvals from the board. In other words, a two-year budget would make the Office of Mayor even more insulated from the public and members of the board on the decisions that affect us the most.

CONTINUES ON PAGE 6 »

## THIS MODERN WORLD

by TOM TOMORROW



## Gavin Newsom's Earth Day

**EDITORIAL** Here's a snapshot of the state of green San Francisco, as we approach Earth Day 2009:

- San Francisco ought to be getting \$18 million a year for energy-efficiency programs, but the money instead goes to Pacific Gas and Electric Co., which is wasting half of it.
- Mayor Gavin Newsom went to Washington, D.C. to participate in a *Newsweek* panel on the environment and called for a transformation of the American automotive industry just a few days after the city's transportation agency decided to cut \$56 million out of Muni, increase transit fares by \$30 million — and hike fees for car parking by just \$11 million.
- The city stands to get millions in federal stimulus money for green jobs — but nobody knows how many jobs the money will create, where they will come from, or who will get them.

This doesn't seem the best way

for one of the most liberal cities in America to respond to the environmental and economic crisis.

As Rebecca Bowe reports on page 10, PG&E is managing part of a multibillion dollar program aimed at cutting electricity demand. It's a laudable goal — in fact, the cheapest way to reduce the use of fossil fuels and dirty power is to use less in the first place.

But the private utilities are a bad fit for any program that seeks to cut demand. Every year PG&E tells Wall Street how it expects to grow — and since the company's product is electricity and natural gas, that means PG&E has no incentive at all to shrink its market. Not surprisingly, the giant utility has done a crappy job of running the program, failing to meet even its modest goals.

But state law allows cities to apply to run the local programs themselves — and data from across

California show that public sector, non-utility programs do a far better job of lowering electricity use. So why isn't San Francisco applying for that money? Because the San Francisco Public Utilities Commission thinks it's "premature."

That's crazy — the money could create local green jobs, reduce energy demand, and cut PG&E waste. It's an obvious choice, and the supervisors should pass a resolution directing the SFPUC to take on the program.

The supervisors no longer have control over Muni fare hikes, but when they examine the city budget, they should take a hard look at what Newsom's transit planners are doing. Cutting bus service during a recession, when low-cost transportation is needed more than ever, is generally a bad idea. So is raising Muni fares. Why are the car drivers, who are generally richer (and many of whom are commuters from wealthier suburbs) getting off so cheap?

CONTINUES ON PAGE 6 »

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## LETTERS

### HERRERA'S DEFENSE

When I first glimpsed my name on the cover of the April 8 *Guardian* ("Herrera's other crusade: protecting bad cops") my initial thought was that it unfairly singled out police officers while neglecting to mention my defense of "bad librarians," "bad nurses," "bad Muni operators," "bad social workers," and the countless other bad things alleged in every lawsuit against the City and County of San Francisco.

That is certainly not to concede that all city employees or departments named in lawsuits are actually bad, of course. But it is to illustrate what I hope is an obvious point: my job as city attorney is to defend the city in all civil litigation. I have yet to see the lawsuit that hasn't charged something or someone with being "bad" — usually premising a demand to be compensated because of it.

Without attempting to re-litigate any specific case here, it is true that San Francisco is sometimes sued by very sympathetic plaintiffs — by good and decent people who, through no fault of their own, suffered grave injustices. But it is also true that not every injustice is the fault of city government.

When San Francisco or its employees cause harm, my office does everything in its power to reach a just conclusion; sometimes we're able to settle those cases, and sometimes we're not. If an alleged harm is not caused by the city or its employees, we aggressively defend those cases; sometimes we fight them through to trial, and sometimes we conclude that it's more prudent to settle.

As the city's lawyer and as an officer of the court, I make tough decisions every day based on the facts and the law presented by each particular case. I am certainly open to being criticized for those decisions, and I'll be the first to

CONTINUES ON PAGE 6 »



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## EDITOR'S NOTES

CONT>>

activist Van Jones is bringing that agenda to the White House) — and a commitment to preserving locally-owned, independent businesses and a diverse community.

Those aren't conflicting goals, they're complimentary. But looking only at one piece of the puzzle — how many jobs we create, or how nice they are — isn't going to get us where we need to go. **SFBG**

## BUDGET

CONT>>

Additionally, two-year budgets would be unwieldy and inaccurate. Over the past nine years of out-year projections by the Controller's Office, the average difference between the projected and actual surplus or deficit was nearly \$250 million. For example, last year the controller estimated our 2009-10 budget deficit would be about \$46 million. This year it's pegged at \$438 million. Of course, as our real revenue data comes in, this number will surely change again. Unfortunately, we won't know how much revenue we received for this upcoming budget year until we are a month or two into the following fiscal year.

There are serious flaws with our annual budget process. In difficult years, the mayor has too much unchecked power to make mid-year budget changes. Earlier this year, Mayor Gavin Newsom enacted a \$118 million budget package that included tens of millions in health and human service cuts and more than 400 layoffs without approval of the Board of Supervisors. Meanwhile, when a majority of board members voted to cut pork from the mayor's budget, he was able to avert that cut with his veto pen.

Leaving the decision about millions of dollars' worth of service cuts in the middle of the year turns the democratic budget process — with checks and balances between the mayor and board — on its head. Correcting this problem with the current budget process would surely be a worthwhile effort.

Meanwhile, we must stay focused on this year's budget process to preserve as many of the vital services as we can. **SFBG**

*Sup. Chris Daly represents District 6. Ed Kinchley is a labor activist.*

## NEWSOM

CONT>>

The supervisors also need to be monitoring closely the federal stimulus money and the creation of green jobs. The single most important thing San Francisco can be doing right now is creating jobs in the green economy. In fact, there ought to be a city loan fund just for local green-collar startups. Instead, while Newsom is prancing around the country running for governor, his staff seems flummoxed by the whole process. The city needs a goal — say, 5,000 new green-collar jobs for unemployed San Franciscans in the next five years — a plan to create them, and a program to use the available federal money.

Newsom seems to have plenty of ideas for Detroit. We'd love to see him start to focus on San Francisco. **SFBG**

## LETTERS

CONT>>

concede that some of my critics — including the *Guardian* — have made me a better city attorney. But I can't choose not to defend a category of city employees to fulfill a policy agenda.

The fact that I am doing the job I was elected to do doesn't mean I oppose accountability, for police officers or any other public servant. It does mean I believe our legal system is uniquely equipped to serve the ends of justice, and to hold the unjust to account. Lawyers' role in that system is not to pursue their own agendas, but to represent their clients.

In my case, that's the city — yes, even when it does bad things. That isn't about protecting bad conduct; it's about protecting our tax dollars, and the many good and worthy things they make possible.

**Dennis Herrera**

*San Francisco City Attorney*

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

## SF Weekly's deadbeat dad

Village Voice Media tries to duck \$20 million verdict in *Guardian* lawsuit

By **Tim Redmond**  
tredmond@sfbg.com

The company that owns *SF Weekly* is positioning itself to become the greatest deadbeat in the history of the alternative press.

Village Voice Media, the 16-paper chain, owes the *Guardian* close to \$20 million as the result of a year-old jury verdict in a predatory-pricing lawsuit.

And although the case is on appeal, VVM hasn't posted an appeal bond — that is, a guarantee that the defendant will pay up after the appeals are over. That's highly unusual for a business that isn't claiming insolvency — and since there's no bond, the *Guardian* is free to start collecting the money.

However, the *Guardian* lawyers have gotten a clear message from VVM's legal team in a variety of communications over the past months: VVM is not prepared to pay.

In a July 18, 2008 legal filings and subsequent disclosures, VVM claims it owes a consortium of banks, led by the Bank of Montreal, \$92 million — and that these banks have a prior claim on all of the company's assets.

That suggests the entire chain is worth less than \$92 million — something that stretches credibility even in these difficult economic times. In 2007, the company listed assets of \$191 million, documents presented during the trial showed.

The VVM lawyers are also claiming that the company's assets are set up in such a way that the *Guardian* will never be able to reach the money.

That leaves the largest alternative newspaper publisher in America in the remarkable position of saying that it's prepared to duck a legitimate debt, to defy a jury and court order and hide its assets — like a media version of Bernard Madoff.

Asset-protection is a booming area of law, and in some cases, it's considered entirely appropriate and ethical. Plenty of businesses — and increasingly, surgeons, dentists, and others subject to a high risk of lawsuits — set up subsidiary companies, limited liability companies, and other corporate structures to protect them from potential creditors.

But creating such a scheme to avoid paying a valid debt, particularly a court judgment, is frowned on both by legal experts and courts.

"It is never ethical to devise or implement a scheme to deprive a legitimate creditor of access to your assets," Marjorie Jobe, an El Paso, Texas business litigation attorney and an expert on asset protection, told us by e-mail.

Jay Adkisson, a Newport Beach lawyer and the author of a leading book on asset protection, added: "Typically, it is considered unethical to transfer assets to harm a legitimate creditor."

There are, experts point out, asset-protection programs that are both legal and ethical — and while Jacob Stein, a Los Angeles attorney who lectures regularly on the topic, told us there's no "bright line," it typically depends on the timing.

"If a business has a legitimate reason for setting up an asset-protection plan, that's entirely proper," Stein told us. "But if it's done after a judgment is in place, it's not a good idea."

Added Jobe: "The asset protection plan needs to be deliberate and not aimed at only one creditor."

When companies have debt that exceeds their ability to pay, a typical option is bankruptcy. There's a lot of controversy over the practice, but at least it allows a court to supervise a plan to pay some of the debt. And in a bankruptcy, the shareholders of a corporation are wiped out.

In this case, VVM is placing itself in a strange and potentially perilous situation. The company is saying that it's protected from any judgments, and thus from any creditors — meaning that any vendors, suppliers, contractors, or other creditors VVM decides to stiff would have no easy legal recourse.

But there's no bankruptcy and as far as we know, the company is paying its other debts. So VVM is apparently seeking to stiff a single creditor — and is doing so while the shareholders, including



Going down: Village Voice Media Executive Editor Michael Lacey flees in an elevator after a jury verdict against him in San Francisco. | GUARDIAN PHOTO BY CHARLES RUSSO

those who participated in an illegal predatory pricing scheme, pay no penalty at all.

The ultimate problem with these schemes is that, in the long run, they don't always work. "There are very few ways to do this that are bulletproof," explained Stein, who creates asset-protection programs for a living. And, of course, the *Guardian* is mounting an aggressive collection effort.

Calls and e-mails to the Bank of Montreal were not returned

by press time. However, VVM Executive Editor Michael Lacey posted a long screed on the *SF Weekly's* blog that said, in part: "Are the assets of our business protected? Of course they are."

He then went on to say that "you're not entitled to a penny" (untrue) and that "I'm not going to discuss our banking relationship with a miscreant who makes up slander."

You can read a longer, more detailed version of this story at [sfbg.com](http://sfbg.com). **SFBG**

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VVM is apparently seeking to stiff a single creditor — and is doing so while the shareholders, including those who participated in an illegal predatory pricing scheme, pay no penalty at all.

## THE GREEN ISSUE

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## ALERTS

By Andrew Shaw  
alerts@sfbg.com

WEDNESDAY, APRIL 15

### The Speaker speaks

Speaker of the House of Representatives Nancy Pelosi will visit the Commonwealth Club to discuss her new book, *Know Your Power: A Message to America's Daughters*. Pelosi will also address nuclear arms negotiations, the economy, health care, and the situations in North Korea, Iraq, Iran and Afghanistan.  
Noon, \$15 for members, \$25 for nonmembers  
Intercontinental Mark Hopkins Hotel  
999 California, SF  
www.commonwealthclub.org

### Learn to fight back

With local, state, and federal budget cuts hurting public health and education programs, San Francisco State University's Student Worker Justice Coalition is training activists to fight back by hosting organizing workshops and training for negotiation and nonviolent protest. Noted anti-war and antiglobalization activist David Solnit leads the training on civil disobedience. Other workshops cover facilitating and organizing to protect poor and homeless communities, the SF State strike of 1968, and more.  
8-11a.m., free  
San Francisco State University Cesar Chavez Student Center  
19th and Holloway, SF  
Aaron 415-706-0397

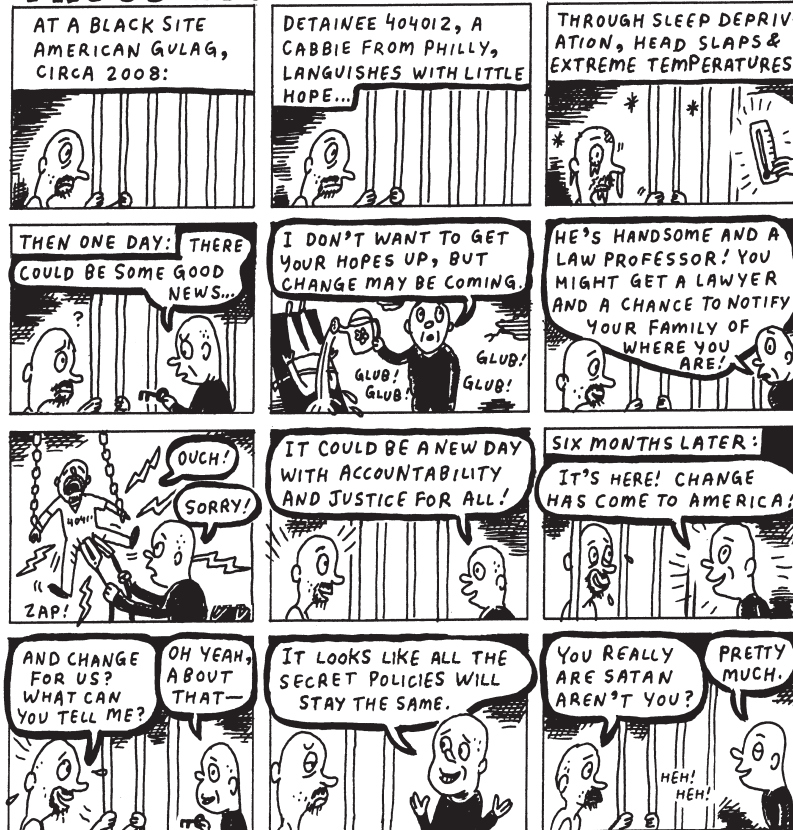
THURSDAY, APRIL 16

### Public hearing on offshore drilling

The U.S. Department of the Interior is considering whether to allow offshore oil drilling and Secretary Ken Salazar has extended its public comment period on the topic, which includes a hearing in San Francisco. Hear about proposals for drilling on the outer continental shelf and the possible environmental consequences. Outside, expect to see creative protests against U.S. over-dependence on fossil fuels. Admission is first come-first seated and space is limited.  
8 a.m.-8 p.m., free

## TROUBLETOWN

BY LLOYD DANGLE



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### Navigating the Storm

BayBio's annual life sciences conference begins this year with a keynote speech by Regis Kelly on how universities can increase biotech research during the financial crisis. Kelly is director of the California Institute for Quantitative Biosciences (QB3) and will be offering recommendations on bringing university research into the private sector.  
8:30 a.m.-5:30 p.m.  
South San Francisco Conference Center  
255 South Airport, South SF  
www.baybio.org/wt/home/BayBio2009

SATURDAY, APRIL 18

### Save Muni

The San Francisco Municipal Transportation Agency has proposed to close its whopping \$129 million budget deficit with a combination of steep Muni fare increases and service reductions, along with increased parking fees. Come learn more before the SFMTA board votes April 30.  
10 a.m.-2 p.m., Free  
One South Van Ness, SF  
2nd floor Atrium Conference Room  
www.sfmta.com/sfmtabudget

### Naturalization Day at Hastings

Learn about citizenship from immigration lawyers at Hastings College of Law. This free workshop/teach-in offers legal advice

for immigrants seeking U.S. citizenship from the American Immigration Lawyers Association

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198 McAllister, SF  
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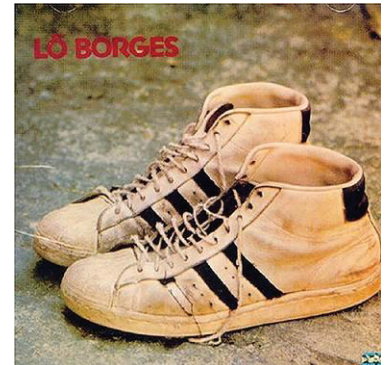
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### PIXEL VISION

Look of the Day, a tribute to Tom Kennedy, Fyck You, Penguin, free pancakes



### POLITICS

Can Fun police itself? Plus: Lennar's broken promise, MTA budget screw, Transbay Terminal deadline

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By Rebecca Bowe  
rebeccab@sfbg.com

As the window of opportunity for averting the worst-case global warming scenarios narrows, wise use of energy seems increasingly urgent. So millions of dollars in state and federal funding and significant contributions from utility customers are devoted each year to improving energy efficiency in California.

It's a crucial program designed to reduce consumption and planet-damaging emissions and eliminate the need for new fossil-fuel burning power plants. Yet the state's energy-efficiency programs are often run by investor-owned utility companies, such as Pacific Gas & Electric, that have been missing efficiency targets yet demanding ever more public money anyway.

Critics say the programs would yield more energy savings on the dollar if local governments or nonprofits were in charge. The utilities have not only fought to maintain control of these programs, they're now seeking even more taxpayer money by trying to claim federal economic stimulus funds.

Meanwhile, the San Francisco Public Utilities Commission is engaged in a long, slow process of rolling out an ambitious community choice aggregation (CCA) program, Clean Power SF, which would utilize 50 percent renewable energy and promote green technologies in the city.

While state law guarantees that energy-efficiency funding generated by San Franciscans could be funneled into Clean Power SF, it isn't likely to happen without a fight from the state's most powerful utility.

#### AN 'A' FOR EFFORT

Although PG&E and other utilities are entrusted with millions in ratepayers' money to promote energy efficiency, independent analysis demonstrates that they've had limited success. But last December, they garnered rich rewards anyway, at ratepayers' expense.

In 2007, the California Public Utilities Commission adopted a system to encourage utilities to strive for high energy efficiency standards. Utilities could receive hearty payouts for achieving a certain threshold of energy savings, the commission decided. Conversely, if the companies failed miserably, they'd be slapped with penalty fees. Rather than take the utilities' word for it, the CPUC directed its Energy Division to inspect the companies' energy efficiency program performance and report on it each year.

About a third of the funding for these programs is amassed with a mandatory fee on every ratepayer's monthly energy bill, called the Public Goods Charge. This is combined with a second pot of ratepayer money and collected by utilities to fund initiatives such as rebates, light-bulb discounts, energy retrofits, and consumer-education drives. The program budget for all the utilities from 2006 through 2008 was around \$2 billion. For the 2009 to 2011 program, the utilities are collectively seeking closer to \$4 billion.

Last December, based on the utilities' own claims that they'd hit the targets for the 2006 — 2007 program, the CPUC handed over nearly \$82 million in incentive payments — with some \$41 million going to PG&E. The com-



PHOTO BY THOMAS HAWK; PHOTO ILLUSTRATION BY MIRISSA NEFF

# Energy deficiency

## Utilities miss energy efficiency goals but seek more public funds anyway

mission accepted the utilities' claims because the Energy Division's verification report was behind schedule, and the utilities argued that this delay would postpone their payments and thus undermine the whole incentive.

At the same time, the commission noted, "We have profound concerns that accepting the [utilities'] proposal ... would subject ratepayers to significant risk of overpayment." In an attempt to strike a balance, the CPUC voted to award \$82 million rather than the \$152.7 million that the utilities claimed they were owed.

But the independent report, which was finally released two months later, concluded that PG&E and two other utilities shouldn't have been entitled to any incentive payments at all. Based on this analysis, they'd missed the targets.

The move drew criticism from groups like The Utilities Reform Network (TURN), Women's Energy Matters, and the California Public Utilities Commission's Division of Ratepayer Advocates, which charged that investor-owned utilities are more concerned about the payouts they receive for running these programs than maximizing energy savings.

"They didn't seem troubled by the fact that they hadn't met the goals. They were only troubled by the fact that they weren't going to get the financial reward," said Mindy Spatt, communications director for the Utility Reform Network (TURN). "I suppose there's a message in there about just how seriously they take energy efficiency."

Loretta Lynch, a former CPUC commissioner, told the *Guardian* that she'd been

watching the proceedings closely. "They had already promised Wall Street they were going to get this money, and so they had to meet Wall Street's expectations regardless of whether or not they met the technical requirements of the program," Lynch said.

The CPUC's Division of Ratepayer Advocates opposed the decision to award the incentive money. "[The utilities] are being rewarded for something they say they've done, but that independent analysis shows they just didn't do," DRA Regulatory Analyst Thomas Roberts told the *Guardian*. "It's like rewarding a student for getting a D."

Part of the problem is that PG&E's program relied heavily on giving away compact-fluorescent light bulbs, and then the utility inflated estimates for how much energy savings they would provide and how long they would last. In other words, CFLs are a good first step to energy conservation, but not enough to make the greatest strides in reducing demand.

Roberts also said PG&E often delivered the bulbs to what he called "free riders," or people who would've made the switch on their own. TURN once discovered a box of light bulbs posted on eBay by some crafty entrepreneurs who had purchased them at a discount, courtesy of PG&E. At that point, the bulbs could have wound up anywhere in the country, Spatt points out, instead of reducing electricity demand in California.

"There is no clear connection that we are not building new power plants due to energy efficiency programs," said Cheryl Cox, senior

policy analyst and project manager for energy efficiency at the CPUC's Division of Ratepayer Advocates. "And we do not appear to be on track to achieve long-term, persistent energy savings. Given the dependence of energy efficiency portfolios on short-term savings like lighting, it appears that the utilities would have to spend additional dollars to play catch-up — yet they persist on proposing the same old, non-progressive, CFL programs."

#### WHO'S IN CHARGE OF YOUR SURCHARGE?

For some, the incentive payouts provided new fuel for a longstanding argument that utilities shouldn't be in charge of administering state-mandated energy efficiency programs in the first place. Barbara George, executive director of Women's Energy Matters, points out that states with financially disinterested third parties managing energy efficiency measures tend to be more careful with the money they're granted, resulting in more energy savings per dollar.

She points to a report completed by analyst Richard Estevez, which ranked 37 statewide energy efficiency programs by cost-effectiveness. "Non-utility implemented programs make up 18 out of the top 20 rankings; utility-implemented programs make up 15 out of the 17 poorest rankings," that report concludes.

Under the current system, "PG&E makes a profit on every dollar," says Lynch. "In addition, all of PG&E's costs are covered. Then, of course, all the subcontractors' costs are covered too, so it gets down to only 50 or 60 cents of every dollar that is actually going into programs. The rest of the money is going into PG&E's profit, PG&E's overhead, and the subcontractors' overhead. Not surprisingly, if you're a nonprofit or a government, you're doing that service directly at no profit and lower administrative costs."

Paul Fenn, a consultant to Clean Power SF, sounds a similar note. In his view, PG&E "doesn't want to reduce energy consumption. Why? Because every year, they go to their shareholders and they predict next year's load growth. That's their business. They burn gas, and they sell power. They're a *gas and electric* company. The idea that a gas and electric company could be adequately incented to reduce their sales is naïve."

Fenn is the founder of Local Power, Inc. and the author of Assembly Bill 117 — a state bill passed in 2002 under the sponsorship of then-Assembly Member Carole Migden that allows municipalities to set up community choice aggregation programs. Local Power has been a key player in San Francisco's own embryonic CCA.

AB 117 also gave cities the option to gain control of Public Goods Charge funds generated by their own ratepayers. In SF, that would mean funneling roughly \$18 million annually into Clean Power SF's energy efficiency budget.

Sup. Ross Mirkarimi, who chairs a committee overseeing the CCA implementation, told the *Guardian* he supports the idea. But he warned that the city probably wouldn't be able to wrest the funding away from PG&E without a fight. "It's completely appropriate for city government to be in charge of those funds," he says. "PG&E shouldn't be in the driver's seat with all that money anyway."

CONTINUES ON PAGE 14 »



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By Sarah Phelan  
sarah@sfbg.com

When President Barack Obama signed the American Reinvestment and Recovery Act in mid-February, folks across the country were hopeful that the \$787 billion stimulus package would help preserve and create decent jobs in their communities.

And in mid-March, when the Obama administration announced that Bay Area social justice activist Van Jones was joining the White House Council on Environmental Quality, advocates for green jobs took it as a sign that Obama shares Jones' belief that we can fix our nation's two biggest problems — excessive greenhouse gas production and not enough good jobs for the working class — by creating a green-collar economy.

Jones cofounded Oakland's Ella Baker Center for Human Rights, which opposes police abuse and promotes alternatives to incarceration, and founded Oakland's Green for All, which aims to create green-collar jobs in low-income communities. He defines a green-collar job as "a family-supporting, career-track job that directly contributes to preserving or enhancing environmental quality."

"Think of them as the 2.0 version of old-fashioned blue-collar jobs, upgraded to respect the Earth and meet the environmental challenges of today," Jones wrote in his *New York Times* bestseller *The Green Collar Economy: How One Solution Can Fix Our Two Biggest Problems* (HarperOne, 2008).

But is Jones' definition codified into Obama's Recovery Act? And in San Francisco, where Mayor Gavin Newsom speaks incessantly about green jobs and regularly praises Jones, will the jobs we create be for the people who need them most? And how will that play out in a city where blacks, Latinos and Asians experience higher unemployment, poverty, and incarceration rates than whites, and building construction has stalled, pitting skilled union workers against training program graduates?

Last month, an alliance of community and worker organizations from San Francisco's working class neighborhoods sent a letter to Newsom outlining concerns about the Recovery Act's equity, job quality, and transparency requirements.

Antonio Diaz of PODER (People Organizing to Demand Environmental and Economic Rights), Alex Tom of the Chinese Progressive Association, Steve Williams



GUARDIAN ILLUSTRATION BY DANNY HELLMAN

## Shades of green

Will SF really use its federal 'green jobs' money to lift up working class communities?

of POWER (People Organized to Win Employment Rights), and Terry Valen of the Filipino Community Center asked Newsom to ensure that ARRA funds would be used to create "green jobs and opportunities primarily for low-income people and people of color" and "high quality jobs with family-supporting wages and benefits, safe and healthy working conditions, and career ladders."

"We ask for your commitment to greater transparency and community input in shaping and monitoring the infusion of ARRA funds for San Francisco's developing green collar economy," they wrote.

Two weeks later Newsom announced the launching of [www.recoverysf.org](http://www.recoverysf.org), a Web site that seeks to track stimpack funds coming to San Francisco. Although the Web site shows that \$150 million of the first quarter-billion of formula funding is headed toward infrastructure projects, it does not include estimates of the numbers of green jobs created.

Wade Crowfoot of the Mayor's Office told the *Guardian* that the city is focused on ensuring that green jobs are created with these

funds and that the City Attorney's Office is figuring out what is "allowable" under Recovery Act's guidelines.

On April 3, the U.S. Office of Management and Budget issued a 172-page memo outlining the Recovery Act's policy goals. The goals included ensuring compliance with equal opportunity laws and principles, promoting local hiring, providing maximum practicable opportunities for small business and equal opportunities for disadvantaged business, encouraging sound labor practices, and engaging with community-based organizations.

"But will all cities include achievable, measurable requirements?" Crowfoot said. "I don't think so, without federal guidelines."

This lack of specifics, Crowfoot says, has the City Attorney figuring out if San Francisco can include "first source" hiring requirements, in which hiring halls agree to interview graduates from local training programs first. If so, Crowfoot says, the city will seek to leverage existing funding for energy efficiency programs and conduct hire-locally campaigns in low-income communities.

But as Crowfoot notes, although we know that \$1.5 million in ARRA funding is coming to San Francisco for weatherizing homes — helping to decrease the energy costs of low-income residents, reduce the city's energy demands, and increase the number of people hired from the local community to do energy audits and retrofits — we still don't know how many jobs will be created per project, which is the basic goal of economic stimulation.

"If we spend the dollars, say, on boiler replacement, that's more equipment and less labor," Crowfoot said. "But the more you hire locally, the more those folks get experience, the more they'll be well positioned to get jobs in the non-subsidized sector once the stimulus funds are gone."

Acknowledging the tension between laid-off union workers and graduates of apprentice training programs, Crowfoot said, "We are trying to figure out a balance, whereby the community is not shut out, but the unions' needs are addressed. We want to be careful about how many jobs we say are going to be created. We don't want to build hope in populations who already have a lot of mistrust in the government."

Michael Theriault, secretary and treasurer of the San Francisco Building and Construction Trades Council, told us that 25 percent of the region's 16,000 building trades workers are out of work, compared to nearly full employment last year.

In the past, the Northern California Carpenters Regional Council provided CityBuild with instructors and took the lion's share of the program graduates, Theriault explains. But under present conditions, the Council isn't keen on another CityBuild cycle.

"I think they should work to sponsor another cycle, but the ball is also in the city's court," Theriault said, noting that the ARRA-funded weatherization program could soon be offering prevailing union wages (\$20 an hour for roofers, \$40 to \$50 for plumbers and electricians) that could help ease the tension. And then there's the inconvenient truth that some union members view non-unionized solar panel installers as "scabs," creating another barrier to using green jobs to lift the underemployed.

Mayor Newsom has until June to secure and implement stimpack funding as part of upcoming local budget proposals, a timetable that has Green for All issuing a call for action to ensure that Recovery Act implementation creates green-

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collar jobs, ensures transparency and accountability, and supports pathways out of poverty.

"This may be the most important opportunity you'll ever have to bring green-collar jobs to your community," Green For All wrote in a public statement. "But the planning process will be over in the blink of an eye, and your community could miss out. That's why we're calling on you to take action now."

Green for All field organizer Julian Mocine-McQueen is scheduled to sit down with Newsom this week in an effort to get Newsom to sign his

group's pledge. He said there's been an expansion of the city's lighting and refrigeration cooling retrofitting program, starting with small business owners who speak English as a second language. "It's good," McQueen said. "But it's not enough."

He believes green job success will depend, in part, on including hiring parameters. "A job in the city's southeast sector may not pay \$70,000 a year, but it would be a huge step toward creating a family-sustaining job," McQueen said, noting that the Obama administration has "to a certain extent" adopted Jones' definition

of green-collar jobs. "I'm not sure that they have codified it," McQueen said. "They have recommendations."

Asked to define green jobs during a recent media roundtable on projected budget deficits, Newsom talked about weatherization and sustainability and plans to expand the city's training academies before handing the floor to the Office of Economic and Workforce Development's Kyri McClellan, whom he described as his "green czarina."

McClellan, who describes herself as "the lead cat-herder" of Recovery Act funds, told reporters that San

Francisco is expected to receive a quarter of a billion dollars in formula funds in the coming fiscal year, 95 percent of which have been allocated to "shovel-ready" projects that were already queued up under the city's 10-year capital plan.

During a subsequent board committee hearing, McClellan shared job estimates — 30 jobs from the \$11 million Department of Public Works street paving allocation and 250 jobs from the \$18 million Housing Authority retrofitting allocation — that raised eyebrows.

McClellan said that OEWD

is "moving as quickly as possible to take the dollars we've been allocated, get approval from the Board of Supervisors, and get programs up and running."

Observing that the city also has parallel funding for training programs such as CityBuild and a Green Academy, McClellan added that "no one is working harder than Rhonda Simmons." Reached by phone, OEWD's Simmons said she has been working with San Francisco State University professor Raquel Pinderhughes to identify five job

CONTINUES ON PAGE 14 »

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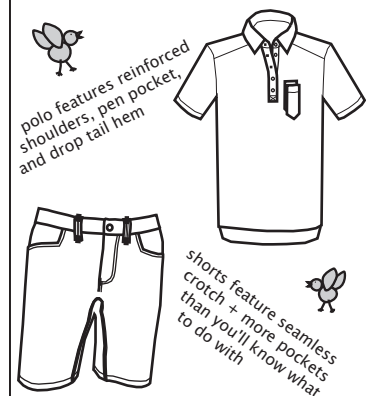
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**As TURN discovered, some entrepreneurs tried to turn a profit by reselling these discounted bulbs on eBay. Meanwhile, PG&E makes millions for its mediocre performance on energy efficiency.**

PHOTO COURTESY OF TURN

## Energy CONT>>

San Francisco is already hailed as a green city, but Clean Power SF, which has renewable energy as its centerpiece, would set a new standard for what cities can do to address climate change. The plan calls for 50 percent renewable energy, compared with PG&E's energy mix of 11 to 12 percent renewable power. The SFPUC is slated to present CCA program plans to the state next year.

SFPUC's Michael Campbell, the CCA program director, rejects the idea of going after Public Goods Charge funds just yet. "It's premature to do that now," Campbell says. "About one-third of the energy efficiency dollars that PG&E collects ... come from Public Goods Charge, and the other two-thirds are charges associated with procurement portions of customers' bills. If a CCA were formed ... to have an equal amount of dollars, we would need to have additional charges to CCA customers that would be associated with the energy portion of their bill."

Yet Fenn said applying to administer those funds is long overdue. Not knowing whether that \$18 million is in place every year could derail the CCA bidding process, Fenn argues, since it would be difficult for

prospective power suppliers to draft a plan if they lack clarity on the program budget.

The other problem, Fenn said, is that without the energy-efficiency funds, it would be harder for the city's CCA to get its rates down low enough to compete with PG&E. Given the CCA is required to beat PG&E rates, it could make or break the success of the project.

"Energy efficiency is the cheapest resource," Fenn said. "It helps the economic feasibility of the portfolio by creating surplus revenue. If you're just doing green supply, and not green load reduction, it's going to be really hard not to pay more than PG&E."

## BROUGHT TO YOU BY PG&E

While Clean Power SF lags, energy efficiency programs are percolating throughout the city — usually touted by Mayor Gavin Newsom and funded through public-private partnerships with PG&E.

In a recent post on TriplePundit.com, Newsom announced the creation of an Existing Buildings Efficiency Task Force — composed of landlords, developers, PG&E, and other downtown interests — tasked with greening buildings and creating green jobs.

"The Task Force builds upon a great deal of work we're doing already

— taking full advantage of the \$7 [million] to \$11 million provided in energy efficiency block grants by the federal stimulus, leveraging our ongoing ... partnership with PG&E, and working with private partners to create a San Francisco Clean Energy Fund," Newsom wrote.

A recent initiative to install energy efficient streetlights in the Tenderloin is the result of another PG&E partnership. While there's no doubt that these programs will have positive results, they also serve to further entrench PG&E into citywide green initiatives, which render it more difficult for Clean Power SF to gain footing further down the road.

With federal stimulus money flowing into state coffers, the utilities are back at the table, recommending to the CPUC that some of the federal funding go into their existing energy-efficiency programs. "We believe that the Recovery Act or ARRA funds should work in conjunction with [investor-owned utility] programs to minimize potential customer confusion and leverage the success we have had with the programs," Marc Gaines, a representative for the state's four investor-owned utilities, said during a recent All-Party CPUC meeting to discuss the stimulus funds. "Rather than competing with the programs, we would like to use ARRA funding to supplement existing energy efficiency [and other] programs."

Not so fast, countered George, who stood up to speak during the meeting. "We have to worry about if these funds are commingled with current programs, are the utilities going to rake off profits?" she wondered. "These funds need to be used for authorized purposes, and not for fraud, waste, error, and abuse. The energy efficiency programs have been used to fight public power and community choice efforts. The competition is brutal when it comes to the utilities." **SFBG**

## Green jobs CONT>>

sectors that have "the capacity to grow the greatest number of green jobs."

These include solar installation, energy efficiency, landscaping/public greening, recycling, and green building. "In an economy like this, you have to be competitive," Simmons said. "And almost all the programs that come out of my shop are geared toward low-income to moderate-income folks."

Observing that OEWD is using a \$238,000 federal earmark to seed a

Green Academy and that will expand the GoSolarSF workforce incentive, compete for a \$500,000 EPA brown-field cleanup training grant, and coordinate with the San Francisco Public Utilities Commission to develop "workforce incentive language" for biodiesel reuse program and energy efficiency projects, Simmons notes that it was the unions that helped create CityBuild in the first place, and the city is working to ease current concerns.

"It is our intent as OEWD designs the academy that any training programs must demonstrate that they

train individuals for occupations with opportunity for upward mobility," Simmons said, after emerging from a meeting cochaired by Crowfoot and Pinderhughes to help community-based organizations understand green jobs and figure out how to link with the Green Jobs Corps that Pinderhughes set up in Oakland.

Eric Smith runs the Bayview-based Green Depot, a nonprofit that promotes biodiesel use in neighborhoods facing environmental justice issues and ran a \$9,000-per intern pilot program with Global Exchange. He worries that administrative costs

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## GREEN LIVING RESOURCE GUIDE

Living green is not just about buying organic vegetables and riding a bike. It's about making conscious choices about where you shop, what you buy, and how you interact with your environment. Here are some resources that can help you align your lifestyle with your values.

## DOWN AT HOME

Greening your domestic life starts with revising your habits, but the next step is revising your actual surroundings. A consultation from the folks at **Sustainable Spaces** (1167 Mission, SF. 415-294-5380, [www.sustainablespace.com](http://www.sustainablespace.com)) will identify the areas where you can make the most substantial difference. You can pick up green building supplies, like bamboo flooring or zero-VOC paint, from the savvy staff at **Berkeley's Eco Home Improvement** (2169 San Pablo, Berk. 510-644-3500, [www.ecohomeimprovement.com](http://www.ecohomeimprovement.com)). Also consider leasing a solar panel from **Solar City** (2245 Quesada, SF. 800-765-2489, [www.solarcity.com](http://www.solarcity.com)), a company that will come out and install a solar panel on your house. (You don't have to put any money down and the lease may be less than your monthly utility bill.)

## IN THE BAG

Shopping is a fact of life. We all need to clothe and feed ourselves. Opt organic where you can. For green threads, from jeans and tees to sexy slipdresses, shop crisp Russian hill boutique **EcoCitizen** (1488 Vallejo, SF. 415-614-0100, [www.ecocitizenonline.com](http://www.ecocitizenonline.com)). Fill the fridge with locally sourced and organic food from eco-thoughtful co-op **Rainbow Grocery** (1745 Folsom, SF. 415-863-0620, [www.rainbowgrocery.org](http://www.rainbowgrocery.org)) or natural market **Real Foods** (2140 Polk, SF. 415-673-7420; 360 Fillmore, SF. 415-567-6900, [www.realfoodco.com](http://www.realfoodco.com)).

## ON THE STREET

We live in a bike-friendly city, and the folks at **Valencia Cyclery** (1077 Valencia, SF. 415-550-6600) are stoked to put you on spokes. If you still drive, drive green. Take your car to the friendly mechanics at clean, inviting **Luscious Garage** (429 Clementina, SF. 415-875-9030, [www.lusciousgarage.com](http://www.lusciousgarage.com)), where broken auto parts are recycled and all invoices are digitized to save paper. Fill the tank with locally produced biofuel at **Dogpatch Biofuels** (765 Pennsylvania, SF. 415-643-3435, [www.dogpatchbiofuels.com](http://www.dogpatchbiofuels.com)).

## SKIN AND SOUL

Stock up on health and wellness info, vitamin supplements, and chemical-free skincare products at **Clary Sage Organics** (2241 Fillmore, SF. 415-673-7300, [www.clarysageorganics.com](http://www.clarysageorganics.com)). If facials are your beauty indulgence of choice, go for an organic option at **Epi Center MedSpa** (450 Sutter, Ste 800, SF. 415-362-4754, [www.skinrejuv.com](http://www.skinrejuv.com)), which is housed in a lovely, LEED certified space. Find focus and balance—and at mat made of recycled materials—at **The Yoga Loft** (321 Divisadero, SF. 415-626-5638, [www.theloftsf.com](http://www.theloftsf.com)).

## OUT AND ABOUT

You don't have to eat at **Café Gratitude** to dine green. Check out **Thimmakka** ([www.thimmakka.org](http://www.thimmakka.org)), an organization which helps restaurants and bars – most of them small, independently owned, and ethnic – become more eco-friendly. Thimmakka maintains a list of places they've certified, including **San Miguel's** (3263 Mission, SF. 415-641-5866) delicious Guatemalan cuisine and **Elixir's** (3200 16th St., SF. 415-522-1633, [www.elixirsf.com](http://www.elixirsf.com)) organic cocktails. Then shake your booty on the dance floor at **Temple** (540 Howard, SF. [www.templestf.com](http://www.templestf.com)), where the owner is so committed to being environmentally friendly that he's working on a way to harness dancers' energy to power the place. Catch a flick at **Red Vic Movie House** (1727 Haight, SF. 415-668-3914, [www.redvicmoviehouse.com](http://www.redvicmoviehouse.com)) a co-op that offers organic snacks.

## GIVING BACK

Support small businesses who are trying to be greener by using a **Viv** sticker (sign up at [www.doyouviv.com](http://www.doyouviv.com)). Every time you show it to a participating local shop or eatery, you'll push the business to shift to greener cleaning products or energy efficient lights. **(Laura Peach)**

will chew up much of the stimulus money, citing SFPUC figures that the cost ratio for trainers to interns is about 3:1.

"There is a lot of concern in the Bayview that the money will end up going to consultants and administrators when we have people who are hungry and desperate to work," Smith said.

After two green jobs hearings, Sup. Eric Mar says that he and Sup. Sophie Maxwell and David Chiu have concluded "that unless the board takes action and gives clear guidelines and expectations, green collar job creation

will be miniscule."

Noting that Oakland's Green Job Corps and Richmond's solar program seem years ahead of San Francisco's efforts, Mar said his next step will be to talk with labor, environmental groups, businesses, and nonprofits to get a sense of an appropriate structure to prioritize the low-income communities as the main beneficiaries of green-collar job creation. "It's pretty clear that the [Newsom] administration's commitment to the numbers of jobs created is pretty small," Mar said. "The community is going to have to push for more." **SFBG**

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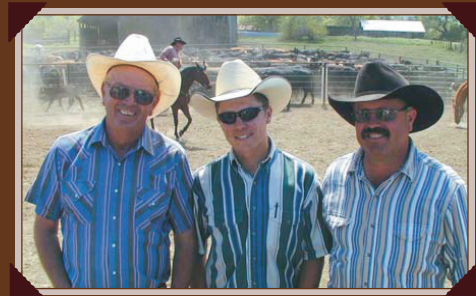
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# GUARDIAN

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APRIL 15-21, 2009

## BLOSSOM

By Johnny Ray Huston  
johnny@sfbg.com

"I first saw Blossom in 1997 in San Francisco at the Great American Music Hall," remembers Jacqui Naylor, when asked about the one and only Blossom Dearie, whom she's paying tribute to in concert. "I fell in love with her unmistakably sweet voice, quirky delivery, and unmatched style. Blossom's voice was small and large at the same time, and she used her nice range to tell the story of a song with sincerity. Dearie may have passed away this February at age 82, but spring-time is still Blossom time. For more of my interview with Naylor, go to the Noise blog at [www.sfbg.com/blogs/music](http://www.sfbg.com/blogs/music).

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## WEDNESDAY

APRIL 15

### MUSIC

#### Golden Animals

The garage scene may be in vogue, but Golden Animals have delved even further into rock music's roots: they've taken their sound back to the sun-soaked porch, giving their tunes the dreamy warmth of a wild afternoon breeze and a woolly charm as endless as the sky. This Salton Sea-dwelling duo has fashioned Californian blues themes of freewheeling cumulo-surrealism with just a drumset and an electric guitar, and vocalist Tommy Eisner's uncanny Doors-ian croon is the silver lining — imagine if Jim Morrison hadn't gotten so obsessed with the idea of Paris and had wandered into the desert like we always thought he would. **(L.C. Mason)**

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### EVENT/PERFORMANCE

#### UCSF Love and Laughter

Amid layoffs, buyouts, and bankruptcy, people need to cut loose and laugh more than ever. UCSF Love and Laughter, a benefit for patients at UCSF's Medical Center, brings a group of stand-up comedians to campus. The lineup for this first-round installment of the semi-annual event includes Jeff Applebaum, Jim Summers, Sandy Stec, and others who've honed their jester's edge in regional competitions. Organizers are out to encourage increased participation by structuring this year's Love and Laughter around a contest, with comedians voted out every round according to the audience's whims. **(Danica Li)**

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## THURSDAY

APRIL 16

### MUSIC

#### The Blowtops, the Hospitals

Invoking Satan, demons, and all things sinful, Buffalo's Blowtops bring the noise: expect guttural garage rock shrieks and screams reminiscent of Birthday Party-era Nick Cave. While some songs demonstrate bouncy, fluid bass lines, others employ more of a thrashing speed-punk approach. The noise rock aesthetic is twofold, thanks to SF's equally vile Hospitals, no strangers to the dingy, dank barroom-and-basement circuit of the Bay Area. This show's flyer is a morbid graphic of a surrealistic wedding massacre — highly recommended if you're in the mood for the macabre. **(Andre Torrez)**

with DJ Tim Hayes, 10 p.m., \$5  
Stork Club  
2330 Telegraph, Oakl.  
510) 444-6174  
[www.storkcluboakland.com](http://www.storkcluboakland.com)

### VISUAL ART

#### "Cathleen Naundorf: Rare Elegance"

It isn't quite fair to call what Cathleen Naundorf does "fashion photography." Sure, the East German artist takes pictures of attractive models in haute couture, but her style is influenced more by her previous stint as a travel photographer than by the images usually seen in *Vogue* or *Vanity Fair*. Favoring natural light and reflectors over flashes, strobes, and wind machines, Naundorf captures the individual personalities of her ethnic models while trying to tell visual stories. The result is considerably more interesting — and striking — than simply draping clothes on human mannequins in a studio and calling it a fashion shoot. **(Molly Freedenberg)**

5:30 p.m. (continues through June 13), free  
Robert Tat Gallery  
49 Geary, suite 211, SF  
(415) 781-1122  
[www.roberttat.com](http://www.roberttat.com)



### MUSIC

#### Junior Boys, Max Tundra

Are Junior Boys the new Blow Monkeys? Early critical reaction to the acclaimed Canadian duo's third, just-released full-length *Begone Dull Care* (Domino) suggests the act's delicately distilled '80s-ish synthpop is on the verge of tilting into over-produced schmaltz. This is ridiculous. Yes, there's a suave saxophone solo and "ooh ooh ooh" chorus on the retro-disco "Bits & Pieces," and if you squint your ears, "Hazel" could be "Shattered Dreams" by Johnny Hates Jazz. But the early-Factory Records electro-minimalism, softly pleading vocals, and hungover-dawn imagery of the Boys' first two albums remains at the core of their sound — it just seems a little extra fussed over. In concert, Junior Boys amp up the guitars and live drumming aspects to create deep, extended jam sets, and the new Section 25-esque barnstormer "Work" should send the Bimbo's crowd into orbit. Opener Max Tundra is spastically delicious, a thousand split-second electronic





microsymphonies scrunched into one goofy Brit schmo. **(Marke B.)**

7 p.m., \$18  
Bimbo's 365 Club  
1025 Columbus, SF  
(415) 474-0365  
www.bimbos365club.com

## FRIDAY APRIL 17

### EVENT

#### The Cardburg 500

The wacky folks responsible for the rise and fall of an entire cardboard civilization at CELLSpace last April are back with their paper-based, participatory antics. But this time, the theme is more NASCAR than Fall of Rome. Join the Cardboard Institute of Technology for the finals of a winner-takes-all death race (by cardboard vehicles, of course) through a new and improved Cardburg city. Check out the sports bar, pits, bands, performances, and plenty of recyclable mayhem — or, if you're feeling extra ambitious, build a Wind Dragster of your very own. Just don't forget

to put it in the blue bin when you're done. **(Freedenberg)**

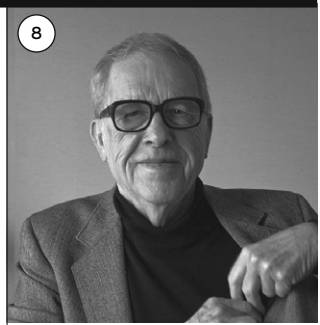
8 p.m., free  
LoBot Gallery  
1800 Campbell, Oakl.  
www.lobotgallery.com

### MUSIC

#### Wanda Jackson

After recording and performing to adoring fans around the globe for more than 50 years, the "queen of rockabilly" has finally taken her rightful place alongside the other original pioneers of rock — on April 4th, Wanda Jackson, who blazed a path for women in music and continues to attract new listeners today, was at last inducted into the Rock and Roll Hall of Fame. Making a name for herself with an infectious stage presence and songs like "Fujiyama Mama," "Let's Have a Party," and "Mean, Mean Man," Jackson remains a fiery performer. Her sometimes searing vocals blend with sweet melodies and a gracious attitude. She's a true member of rock 'n' roll royalty. **(Sean McCourt)**

9 p.m., \$20  
Slim's



Don't forget to put it in the blue bin when you're done.

333 11th St., SF  
(415) 255-0333  
www.slims-sf.com

### VISUAL ART

#### "Desirée Holman: Reborn"

I first encountered the work of Desirée Holman at the 2006 San Francisco International Film Festival, in a shorts program entitled "Circles of Confusion." Her piece, *Troglodyte*, featured aped-out performers — hairy brethren to the bone-tossing beasts in 1968's *2001: A Space Odyssey* — cavorting with unsettling glee. Holman crafts her artwork's surreal masks and costumes herself, and she approaches her themes from a respectful, yet often hilarious and utterly creative point of view (a recent work on family referenced *Roseanne* and *The Cosby Show*). Holman recently picked up a 2008 SECA Art Award, so you can catch her work at SFMOMA through May 10. A new exhibit, "Reborn," opens at Silverman Gallery tonight; it's a look at mater-

nal instincts via drawings and a single-channel video. Lifelike baby dolls handmade by Holman will no doubt be an eerie, fantastical highlight. **(Cheryl Eddy)**

Reception 7-10 p.m. (continues through May 30), free  
Silverman Gallery  
804 Sutter, SF  
(415) 255-9508  
www.silverman-gallery.com

## SATURDAY APRIL 18

### EVENT

#### DogFest 2009

There should be a lot of ass-sniffing at DogFest 2009. Other things to expect: dogs howling or singing, a giant bouncy castle shaped like a doggie, dogs dressed up to look like carrots and batteries, people dressed as dogs, and of course, people who simply look like their dogs (or vice-versa). All of you who've spent hours patrolling the Internet studying dog and owner look-

alike photos — I recommend [doyoulooklikeyourdog.com](http://doyoulooklikeyourdog.com) — will be relieved to know that a recent study from Bath Spa University has confirmed that the lady in heels is more likely to have a poodle and the big burly man does in fact own a pit bull. Instead of checking them out on the online, encounter them in real life at this benefit for SFUSD McKinley Elementary School. **(Michelle Broder Van Dyke)**

11 a.m.–3 p.m., free (\$20 for contestants)  
Duboce Park  
Duboce and Noe, SF  
(415) 241-6300  
[www.mckinleyschool.org/dogfest](http://www.mckinleyschool.org/dogfest)

### EVENT

#### Earth Day on the Bay

To be an environmentally conscious good Samaritan, you don't have to plant trees or pick trash off shorelines. This Earth Day, you can celebrate environmental preservation at the Marine Science Institute by

(1) Jacqui Naylor (see "Blossom"); (2) some vehicles from the Cardburg 500 (see Fri/17); (3) a twin poodle lark in the park at DogFest (see Sat/18); (4) a detail from doll master Desirée Holman's "Reborn" (see Fri/17); (5) Junior Boys, up close and personal (see Thurs/16); (6) still images from "Shadow Fields" (see Sun/19); (7) Golden Animals in a prickly situation (see Wed/15); (8) Japanese cinema expert Donald Richie (see Tues/21); (9) "La vie en rose," Dior Haute Couture Christian Lacroux Collection, winter 2004-05, by Cathleen Naundorf (see Thurs/16); (10) an iconic early image of Wanda Jackson (see Fri/17)

DOGFEST 2009 PHOTO COURTESY OF KIRA STACKHOUSE AND AARON ANDERSON; IMAGE FROM DESIRÉE HOLMAN'S "REBORN" COURTESY OF SILVERMAN GALLERY; IMAGES FROM "SHADOW FIELDS" BY PAUL CLIPSON; GOLDEN ANIMALS PHOTO BY VICTORIA SMITH



PERFORMANCE 08.09



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MARY MANDELAS 1986, ARTIST: JUAN R. FUENTES, PHOTO: JESUS BARRAZA

THE SAN FRANCISCO BAY GUARDIAN PICKS

**Laura Carmichael and Duo X**  
(see Sun/19)



**PICKS** CONT. »

hand-feeding a shark. The escapades planned by organizers of Earth Day on the Bay also include trips aboard Institute-sponsored ships, aquarium tours, and programs spotlighting tide pool animals like plankton and fish. There'll also be canoe demonstrations, dance performances, and an arts and crafts fair. **(Li)**

8 a.m.–5 p.m., free (\$20 for boat rides)  
Marine Science Institute  
500 Discovery Parkway, Redwood City  
(650) 364-2760  
[www.sfbaymsi.org](http://www.sfbaymsi.org)

**SUNDAY**  
**APRIL 19**

**MUSIC**

**Duo X: Two Believers**  
Duo X is a self-described “miniature East-West ensemble from Amsterdam that braves risky territories of contemporary experimental music and improvisation.” Is that a double negative? Risky *and* experimental? Laura Carmichael and Naomi Sato’s blips and reeds accentuate the positive. I met former SF resident Carmichael in November at an election night event in Amsterdam, so in my mind she’s associated with the feeling of passing out and then being woken up early in the morning and told that McCain has won, just to get me out of bed. Duo X is as delightfully shocking as the real outcome of that election; it’s good to know that some ensembles still refuse to underestimate their audiences. **(Ari Messer)**

8 p.m., \$10  
CNMAT: Center for New Music and Audio Technologies  
1750 Arch, UC Berkeley campus, Berk  
(510) 643-9990  
[www.cnmat.berkeley.edu](http://www.cnmat.berkeley.edu)

**FILM/MUSIC**

**“Shadow Fields: Expanded Cinema and Sound”**  
An electric Kool-Aid acid test for our times: multiple 8 mm and 16 mm film projectors, flexible mirrors, gongs, electronics, optical illusions, light refractions, and rhapsodic color tapestries form the wild, synergistic oeuvre of New Zealand’s Parasitic

Fantasy Band. The group’s expanded cinema and sound experience, which requires a stadium show’s worth of equipment, is somehow going to be stuffed inside the walls of Artists’ Television Access. Fellow kiwis Metal Rouge are also on hand to combine jazz-inflected minimalist drone dub with images by SF filmmaker Paul Clipson. Drugs: optional. **(Mason)**

8 p.m., \$6–\$10  
Artists’ Television Access  
992 Valencia, SF  
(415)824-3890  
[www.atasite.org](http://www.atasite.org)

**TUESDAY**  
**APRIL 21**

**EVENT/LIT/FILM**

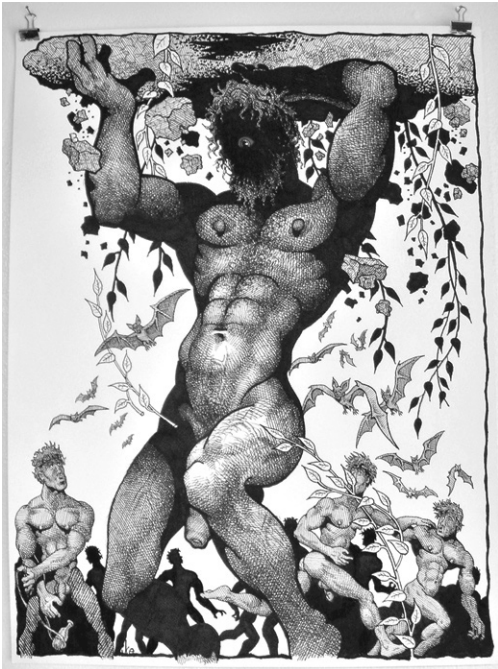
**“A Life in Japanese Film: Donald Richie in Conversation with Tom Luddy”**  
Anyone with even a passing interest in Japanese cinema has a reason to be extremely excited: Donald Richie is coming to town. Richie’s numerous books on the subject, some of them absolutely authoritative, span at least a century. On the topic of Yasujiro Ozu alone, it’s a pleasure to page back and forth between Richie’s plentiful insights

and those of the Bay Area filmmaker Nathaniel Dorsky. A different type of dialogue takes place tonight as Richie and Tom Luddy converse on stage. I wonder what Richie might think of Kiyoshi Kurosawa’s latest film, *Tokyo Sonata*, and whether its piano sub-theme and breathtaking finale might be a melodic nod to the ivory-tinkling in what I feel is this young century’s most underrated and under-known classic from Japan, Akihiko Shiota’s 2001 *Harmful Insect*. **(Huston)**

7:30 p.m., \$5–\$10  
First Congregational Church  
2345 Channing Way, Berk  
(510) 848-3696  
[www.berkeleyarts.org](http://www.berkeleyarts.org)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**LOCAL ARTIST** Mike Kuchar  
**TITLE** *Myth Men*  
**BIO** Mike Kuchar, cinematographer, painter, writer, and brother of George Kuchar, was born in New York City. He began making 8 mm movies in the 1950s, switching over to 16 mm film production in 1960, and continues now, producing short motion pictures in the video and digital formats. He has also done illustrations for various erotic publications, including *Manscape*, *Gay Heartthrobs* comics, *First Hand*, and *Meatmen*.  
**SHOW** “Dark Americana,” through May 9. Tues.–Sat., 11 a.m.–6 p.m. Baer Ridgway Exhibitions, 172 Minna, SF. (415) 777-1366.  
**WEB** [www.baerridgway.com](http://www.baerridgway.com)





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BAHIA, DJ IRE DOLE 7PM

**THU 4/16**  
OTIS, PATRICK DYER WOLF, CON BRIO 6PM  
COYOTE GRACE, AMBER  
DARLAND (AMERICANA) 9PM

**FRI 4/17**  
FREE OYSTERS ON THE HALF SHELL 5:30  
DJ'S CARMEN &  
MIRANDAS FRUIT STAND  
6PM-2AM (WORLD, FUNK, R&B, POP) NO \$  
RED HOTS BURLESQUE 7:30  
VOICE OF ROMA  
(LIVE TRADITIONAL GYPSY MUSIC) 9PM  
ROCK SOFTLY & CARRY A BIG SPATULA  
(THINK PANCAKES) 1-3PM  
SILIAN RAIL, THE AIMLESS  
NEVER MISS, EVACUEE,  
THE SLEEPOVER DISASTER  
(RAWK) 3-8PM \$5  
THE MEAT SLUTS,  
THE PLASTIC SAINTS,  
FRANKENSTEIN LIVS  
(ROCK/PUNK) 9PM \$7

**SAT 4/18**

**SUN 4/19**  
**SALSA SUNDAYS**  
JULIO BRAVO Y SALSABOR  
3-8PM \$8 DANCE CLASS 3:15

**MON 4/20**  
DOLLAR DAYS \$1 PABST/\$2 WELL  
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(ELECTRO/INDIE) 8PM \$5  
VELVET PONY, MAYA DORN,  
THE SOLVENTS (INDIE) 8PM NOS  
GOTH SWING (CLASS AND DANCE) 7:30

**TUE 4/21**

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5-9 | Free and open to public  
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9-2

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## Metal militia

**GUITAR HERO: METALLICA**  
(Neversoft, Xbox 360, PS3; Budcat Creations, Wii, PS2)

**GAMER** Metallica were recently inducted into the Rock and Roll Hall of Fame, which they surely had in mind while writing their 1983 debut album *Kill 'Em All* (Megaforce). Back in the spotlight and riding high on the release of 2008's *Death Magnetic* (Warner Bros), which many have optimistically heralded as a return to form, the Bay Area's most famous thrash band returned to store shelves this spring with *Guitar Hero: Metallica*. The latest in a burgeoning string of rock 'n' roll rhythm titles, the game is the second to focus on an individual artist, following on the heels of *Guitar Hero: Aerosmith* but predating the upcoming Beatles collaboration with *Guitar Hero* competitors *Rock Band*.

The game's catalog spans 49 songs, incorporating 28 Metallica master recordings from all phases of their career, in addition to 21 hand-picked songs by band-approved rockers like King Diamond and Kyuss. Its now-familiar format enables four people to get together on drums, bass, guitar, and vocals, following candy-colored prompts onscreen to crank out high-voltage facsimiles of classics like "Hit the Lights" and "Master of Puppets."

The band appears in the game as motion-captured metal titans, and Neversoft's animators render them right down to the mole on Kirk Hammett's face. Songs are performed in the venues of Metallica lore, including their legendary 1991 concert at Moscow's Tushino Airfield, where a free show drew a million-odd frenzied Muscovite headbangers. A profusion of pyro onscreen does make you worry a little bit for the health of pixelated James Hetfield.

The intricate, speedy com-



**Metallica: now available for nightly gigs in your living room.**

positions are not for the faint of heart. And while beginners are afforded introductory difficulties to hone their skills, *Guitar Hero* vets will be surprised by the challenges they face, including double kick pedal support for the drumset. Stumbling blocks aside, Metallica's music is rife with satisfying riffs, and recreating Lars Ulrich's heavy-handed drum fills or the bands rapid-fire thrash is laden with lots of ineffable plastic-instrument delight.

If you like metal, and *Guitar Hero*, the game is a must buy. If you're into the former, but not the latter, you might be surprised at the way the deceptively simple transcription enables a deeper enjoyment of the music. Conversely, if your fingers are already toughened by those five magical buttons but you don't care for Metallica, you might just change your tune once you've nailed the guitar solo in "Orion." If you don't like either, why didn't you just skip to the next page? (**Ben Richardson**)

### THE MIX

- (1) Bring Your Own Big Wheel races
- (2) Lindstrom and Prins Thomas, // (Eskimo)
- (3) FlyLo blowing minds low, Mighty
- (4) Brothers Dub and One Fell Stoop, Project One
- (5) "The Anvil Experience," Slim's





Art Explosion Studios

www.artexplosionstudios.com

## Art Explosion Open Studios

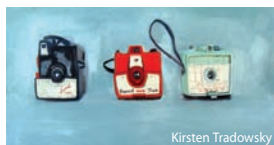
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BUY ART AT THE SOURCE

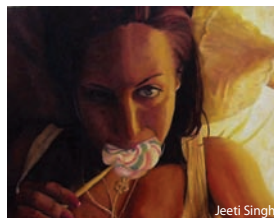
Please join us in celebrating our 15 year Anniversary with Art Explosion Open Studios 2009. There will be many fabulous works of art and jewelry by over 100 artists from three studios on display. It will be an exceptional opportunity to add to your collection and visit your favorite artists. We will be having a preview Thursday night from 5-8pm which is a good time to stop by after work and get the first look. Friday will be our spectacular opening reception from 7-11pm with free admission and refreshments. Saturday and Sunday we will have our open studios from 12-5pm. Some examples of the artist's works are below. To see more art works and get information about the show please visit our web site at [www.artexplosionstudios.com](http://www.artexplosionstudios.com) Come on out and view some art!

**Preview**  
**Opening Reception**  
**Open Studios**

**Thursday April 23rd 5-8pm**  
**Friday April 24th 7-11pm**  
**Saturday April 25th 12-5pm**  
**Sunday April 26th 12-5pm**



Kirsten Tradowsky



Jeeti Singh



**Three Studio Locations:**

**2425 17th St @ Potrero**

**744 Alabama St @ 19th**

**2345 Harrison St @ 19th**



Beth Schuenemann



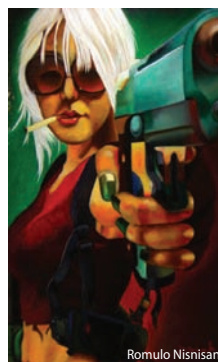
Lucky Rapp



Don Ross



Rebecca Bennett



Romulo Nisnisan



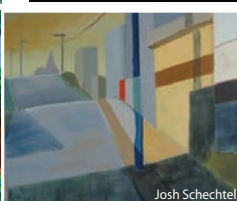
Georgianne Fastala



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**SAT 4/18**  
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The City's hometown alt-weekly is putting together this year's ultimate insiders' guide to San Francisco... and we need your help! Submit your digital photos depicting any or all of the following categories - along with your full name and a short description of your photo(s) - to [promos@sfbg.com](mailto:promos@sfbg.com) (subject line: EX SF 2009):

- **ICONIC SAN FRANCISCO**
- **UNDERGROUND SAN FRANCISCO**
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Photos in each category will be judged by a panel of Guardian Editorial and Art staffers; winning photos will be included in Explore SF 2009, the new pocket-sized Baedeker hitting the streets May 27, 2009! **GRAND PRIZE!** The reader submitting the best overall photo will also win roundtrip airfare for two people courtesy of

Deadline for entry is May 10, 2009. All image files must be JPGs or GIFs, at least 200dpi, attachment size not to exceed 3MB. Questions? Contact [promos@sfbg.com](mailto:promos@sfbg.com)

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## music

Springtime in the Bay Area brings new tunes: indie super group Still Flyin' is still flyin', Jason Quevers of Papercuts dares to challenge one of Mick Jagger's most famous claims, and Sir Lord Raven politely entreats you to help him take a dip.

STILL FLYIN' PHOTO BY JILL KARJIAN



## Locals only

By Kimberly Chun  
a&eletters@sfbg.com

**SONIC REDUCER** April showers, worried world powers, CD towers — it's tough to keep the kite-high ebullience, party vibes, and gotta-jet wings



in flight during tough times. Bands come and go, move to Brooklyn (otherwise known as Break-Up-Land), and wither away in day jobs. So dole out a few propers to locals who brave the unofficial buy-nothing year of 2009 with new shiny plastic discs as they bid to become, erm, the next "secret show"-happy Green Day, revving up for Berkeley Rep, or *Guitar Hero*-hooked Metallica, currently gathering massive TV exposure via that goofy prime-time commercial.

Even the least likely to hunker down and deliver — namely the hard-smokin' party hearties of Still Flyin' — are casting aside the bakin' dog lethargy and finally issuing a first album, *Never Gonna Touch the Ground* (Ernest Jennings). Love 'em or hate 'em, the brazenly silly 15-plus supergroup has finally found its footing amid the current wave of indie rock fun-seekers, a phenom

(the Polyphonic Spree, Of Montreal, Tilly and the Wall, Broken Social Scene) characterized by collective-minded sprawl, theatricality, audience-friendliness, and dance jams (Still Flyin' likes to call theirs HAMMJAMMS, but never mind that). Is "happy gang-bang Muzak" too raw a phrase to lay on it?

Headed by Athens, Ga., refugee Sean Rawls and boasting such members as ex-Aisler Set-ees Yoshi Nakamoto and Alicia Vanden Heuvel and former Architecture in Helsinki-ite Isobel Knowles, Still Flyin' flies in the face of perceived indie elitism with a sound that fuses group-vocal pale-faced two-tone and lilting, '80s-era Haircut 100 and Tom Tom Club lite tropi-pop. It's present on the band's title theme, on the anthemic ska workout "Forever Dudes," and on the bubbly vaca-rock of "Following the Itinerary." Yes, Still Flyin' has an antidote to the economic woes that ail ya — the oughta-be-a-pop-hit "Good Thing It's a Ghost Town Around Here" embraces the darkness that the Specials once dreaded. Ignore throwaways like the self-mocking "Act of Jamming," and you start to believe that the infectious *Never Gonna* just might achieve liftoff, especially if the group continues to

get live crowds onto its party bus.

*Never Gonna* was partly recorded on weekends by Jason Quever at his Excelsior District home studio, Pan American, and it shows: the disc sounds just as toasty warm as the new *You Can Have What You Want* (Gnomonsong) by Quever's Papercuts. Thanks to its Clientele-like mid-'60s folk pop, 2007's *Can't Go Back* promised to be Quever's breakout recording, landing on Devendra Banhart and Andy Cabic's Gnomonsong imprint with a hushed splash. *You Can Have* is a new mode of dreaming — one prone to bouts of levitation. Helped by Beach House's Alex Scally, Lazarus' Trevor Montgomery, Skygreen Leopards' Glenn Donaldson, artist-filmmaker David Enos, and Helene Renaut, Quever conjures haunted carousels and the drift of spooked spaceships on tracks like "Once We Walked in the Sunlight," "A Peculiar Hallelujah," and "Jet Plane." Obsessively analog-centric and bewitched by dream pop, yé-yé, Floyd, and an earthbound breed of Krautrock, he makes it impossible to resist the surprisingly light-hearted charms of "A Dictator's Lament" and *You Can Have*'s overall stately high. Papercuts, we are floating in space ...

The rock 'n' roll rave-ups and in-the-red rawness of the Sir Lord Raven's new *Please Throw Me Back*

*in the Ocean* (Happy Parts) tap into a whole 'nother brand: screw-it-all naughty snotty. "Maybe I'll jump in the river / Maybe I'll cut out my liver ... I'm tryin' / I keep on tryin'," sneers frontman Eric Von Ravenon, once of the Time Flies, on — yeah, you got it — "I Keep on Tryin'." Recorded by indispensable organ and guitar pinch-hitter Greg Ashley, with producer Jay Bronzini on drums, *Please Throw Me* slices the cheesiness thickly, with a sense of cut-and-run fun. It's throwback — hence a cover version of Fats Domino's "I'm Ready" — but not necessarily throwaway. I like a band unafraid to pay tribute to its true, unlovely loves, but I prefer originals like "Take It or Leave It," "Spit on Your Grave," and "PC Action," the latter two of which intentionally subvert the garage rock, allowing glitter to seep in. How many times can these zombie riffs rouse themselves and return to life? A little spit, piss, and vinegar should do ya. **SFBG**

#### PAPERCUTS

April 24, 9:30 p.m., \$10  
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www.cafedunord.com

#### STILL FLYIN'

May 9, 10 p.m., \$10  
Cafe du Nord

#### DAY 'N' NIGHT

##### TIPPY CANOE

Iron oar: check the rosy-cheeked, country-cabaret charm on Tippy Canoe and the Paddlemen's *Parasols and Pekingese* (self-released, 2008). With Blue Rabbit and Chelsea Wolfe. Wed/15, 9 p.m., \$6. Hemlock Tavern, 1131 Polk, SF. [www.hemlocktavern.com](http://www.hemlocktavern.com)

##### CROOKERS

Italians do it better — meaning, play their way to Coachella. With Bloody Beetroots and Congorock. Wed/15, 9 p.m., \$18 advance. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)

##### CHAIRLIFT

Indie slow jams that include a dose of Morodor-esque synth seduction, anyone? With Sebastien Tellier. Fri/17, 9 p.m., \$15. Independent, 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)

##### JAMIE STEWART

Expect mega intensity when the Xiu Xiu mastermind ventures out for his first solo tour in five years, drawing from 80-plus tunes including rarely-heard older numbers and new songs from 2010's *Dear God, I Hate Myself*. And get ready to pose for Stewart and artist David Horvitz as they photograph every person at every show for their blog-book project. With Dark Holler and Lady Genius. Fri/17, 9:30 p.m., \$12. Cafe du Nord. **SFBG**



# THE INDEPENDENT

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MON 4.27/ DOORS 8:30/ \$33  
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# FRIDAY NIGHTS

at the de Young

**April 17**

From 5–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.



Image: Andy Warhol, Debbie Harry, acrylic and silkscreen ink on linen, 1980. Collection of The Andy Warhol Museum, Pittsburgh Founding Collection Contribution. The Andy Warhol Foundation for the Visual Arts, Inc. © 2009 The Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York. © 2009 Deborah Harry. Under license to Anthill Trading Ltd.

VIEW the special exhibition **Warhol Live**. Andy Warhol used music to transform himself from fan, to record album designer, to producer, to celebrity night-clubber, to rock star. The first comprehensive exploration of Warhol's work as inspired by celebrity and the music industry, this exhibition will provide a visual and aural score to his extraordinary work.

DANCE with **Cynthia Glinka**, dance coach and choreographer, and learn some new moves.

EXPERIENCE live music by the **Royal Society Jazz Orchestra** who are renowned for authentically capturing the exciting sound of big-band swing.

BEHOLD the **Discarded to Divine**. This event debuts one-of-a-kind creations designed from recycled materials by local fashion designers and students to benefit the St. Vincent de Paul Society's programs.

SCREEN **Scenes from the Life of Andy Warhol: Friends and Intersections** (1982), the extraordinary diary by avant-garde film legend Jonas Mekas chronicles Warhol's everyday life and work, and the social and cultural scene that surrounded him. Film in the Koret Auditorium.

CREATE your own Warhol inspired **"silver" art** from discarded items.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation



This program is supported by the Koret Foundation and is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation

Golden Gate Park  
50 Tea Garden Drive  
deyoungmuseum.org  
415.750.3600

**de Young**

## Astral peaks

More is more in the elemental metal of Mastodon

By Ben Richardson  
a&eletters@sfbg.com

If not for High on Fire, Mastodon might never have existed. The flame-bonging Oakland trio swung through Atlanta in 1999, playing what was presumably an eardrum-destroying gig in the basement of local musician Brent Hinds. At the show, Hinds and his friend, bassist Troy Sanders, met drummer Brann Dailor and guitarist Bill Kelliher, who had both recently arrived from Rochester, N.Y. The four were knit together by a love of the Melvins and Bay Area metal experimentalists Neurosis, and a decade later, they are a metal band of towering stature.

Mastodon's *Crack the Skye* (Warner Bros./Reprise, 2009) is an appropriately mammoth undertaking, the final chapter in a four-album arc that ties each disc to an Aristotelian element. With fire (*Remission*, Relapse, 2002), water (*Leviathan*, Relapse, 2004), and earth (*Blood Mountain*, Warner Bros./Reprise, 2006) accounted for, *Crack the Skye* centers around ether, which (in the band's typical fashion) serves as a jumping-off point for the story of a quadriplegic astral traveler who zooms through space and time only to arrive in tsarist Russia in time to warn Rasputin of his impending assassination.

Spanning only seven tracks but clocking in at roughly 50 minutes, the album is Mastodon's most cohesive to date, its songs flowing into each other like the movements of a heavily distorted prog-rock symphony. With this in mind, the band will play the album in its entirety during its April 19 date at the Great American Music Hall, augmenting the performance with visual spectacle courtesy of an LED screen and Neurosis member Josh Graham.

*Crack the Skye's* title has a deeper meaning for drummer Dailor, whose contributions to the record are a tribute to his sister, Skye, who committed suicide at age 14. This multivalent phrase is an illuminating example of the band's densely layered art, which combines the diverse songwriting of its members with a wealth of thematic and musical allusion.

It was Dailor who showed up in London after an exhausting plane trip clutching a copy of *Moby Dick*.



On *Crack the Skye*, Mastodon time travel through some deep and dark themes.

Though the group had toyed with high- and pop-cultural references in the past, the drummer's suggestion that their next album be centered around Herman Melville's 1851 classic took a while to sink in. When I interviewed Kelliher recently by phone, he explained how it caught on: "We kind of saw ourselves in the same boat, literally, leaving our families and friends behind and jumping into this quest ... going out in the world trying to make it, searching for our own white whale."

The album that resulted, *Leviathan*, was Mastodon's defining work, mixing easy-to-grasp themes of harpooning and high-seas adventure with oceans of metaphorical extrapolation. The band has mined other allusive veins, modeling riffs from *Blood Mountain's* "Crystal Skull" off tribal drum patterns in Peter Jackson's 2005 take on *King Kong* and shooting a video for the *Crack the Skye* single "Divinations" that's an uproarious tribute to John Carpenter's 1982 version of *The Thing*.

Between the nods to other works, the narrative lyrical themes, and the complex, progressive songwriting, Mastodon's music can be overwhelming. Kelliher cops to

some early writing conflicts with guitarist Hinds that involved a refrain of "No, man, it doesn't go like that, it goes like *this*" in response to his opposite number's deconstructive playing style. Soon, though, they learned to fuse their disparate riffs.

After four albums, it is possible to point to this relentlessly inclusive artistic tendency as the key to the band's success. Mastodon has a rare kind of talent that suggests a pseudo-aphorism: more is more. Saddling their listeners with the full weight of their wide-ranging inspiration, the band's albums are cohesive against the odds, rewarding careful, long-form listening sessions and a lot of revisiting. Beneath each layer of discovery lies another, and this feeling of excitement and expectation is crucial to the enjoyment of their music. Who knows what abstruse surprises they will conjure up in the future? We can only wait and hear. **SFBG**

### MASTODON

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Great American Music Hall  
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www.gamh.com



# Her direction

Grouper's Liz Harris journeys alone past a world of drone

By Chris Sabbath  
a&eletters@sfbg.com

On the collection of platters Liz Harris has put out over the last four years as Grouper, the Portland, Ore., resident sounds like she's exorcising many ghosts. A new self-released, 7-inch split single with City Center echoes with the sort of psych-drone incantations you'd expect to hear while lurking about a dark forest after midnight. On "False Horizon," accompanied by the murky strum of a guitar, Harris' vocal loops seep through the cracks of a lost canyon, ricocheting from wall to wall of bedrock.

Big pictures. Yet over the course of her last couple of releases — particularly 2008's acclaimed *Dragging A Dead Deer Up A Hill* (Type) — Harris has stripped away sonic elements. Gone are the amp currents, haunting drones, and tape hiss of earlier explorations like her full-length debut *Way Their Crept* (Free Porcupine Society, 2005) and 2007's *Cover The Windows and the Walls* (Root Strata). In their place are more lulling compositions that have drawn comparisons to late-1980s and early-1990s recordings on the 4AD label. Chatting over the phone, Harris reveals that she doesn't like to think of herself as "a drone artist," but can see why people categorize her songwriting in that light. She admits she was worried about *Dead Deer* at the time of its release because she thought it was "too poppy" and thus likely to be "fully rejected."

"I think what I've done hasn't changed so much as the medium or packaging," she explains. "The stuff before was [also] very song-based, it's just thicker at times and [the song structures] are underneath a lot. Initially I was trying to figure out how to use pedals and playing with sounds, and that's just what came out."

Raised in the Marin County community of Bolinas, Harris describes a childhood spent "growing up in my own world," running around the woods, contemplating the idea of ghosts, and drawing or reading. Although she did take piano lessons for a short time in junior high, the 28-year-old didn't think of putting her songs down on tape until she was in the late stages of college. "My piano teacher wasn't really teach-



**Bolinas hearsay: the musical imagination of Grouper's Liz Harris took form on the California coastline.**

ing me piano — he was just helping me learn how to write songs," she says. "That was the first time I can remember trying to write my own music. Outside of that, I've always been like everyone else, just had songs in my head and had to sing them and work them out."

Aside from a short U.S. tour with Animal Collective in May, Harris is spending the bulk of the coming months re-releasing old material on her own yet-unnamed label and focusing on songwriting. Fans can expect to see a re-pressing of *Cover the Windows* and a silkscreen edition of *Dead Deer*. A 3-inch CD-R originally put out by the Collective Jyrk imprint in 2006 titled *He Knows*, *He Knows*, *He Knows* is getting the re-release treatment, too. "I want to do [the releases] so there isn't some kind of [outside] pressure going on," she says. "I'm still figuring out the logistics, but that is the direction I'm heading." **SFBG**

## GROUPEr

With Sic Alps, Jefre Cantu-Ledesma, and Paul Clipson  
Sat/25, 9:30 p.m., \$7  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com

## PLAYLIST

### ► DON CHERRY AND LATIF KHAN

*Don Cherry/Latif Khan* (Heavenly Sweetness) Who cares about cherries in the snow — Cherry is in the air. I'm talking Don Cherry, whose spirit is casting new spells via mysterious vinyl reissues, renewed interest in Alejandro Jodorowsky's 1973 *Holy Mountain* — check Matt Borruso's new art show at [2nd floor projects] — and this proto-world music collabo with tablas great Khan.

### ► JUNIOR BOYS

*Begone Dull Care* (Domino) The knives are out at least a little for the critics' darling duo, and to be fair, this third full-length falters a bit in following the breakthrough of 2007's *So This is Goodbye*. But "Work" might be Junior Boys' best composition, and "Sneak a Picture" is simply sweet. A reward for those who care enough to dig: the title and lyrics braid through the life and work of Canadian animator Norman McLaren.

### ► PAPER CUTS

*You Can Have What You Want* (Gnomonsong) Jason Quevers travels to and from Alex Scally's Beach House, and while his compositions lack the time-lapse bloom of those penned by a Legrand, they slow-dive gracefully. Peep the cover art by SF's David Enos.

### ► WALTER WEGMÜLLER

*Tarot* (Spalax) A wonderfully wacked-out kosmiche trip through the Tarot, with an electronic heart-beat courtesy of Klaus Schulze beneath the sprawl.

### ► VARIOUS ARTISTS

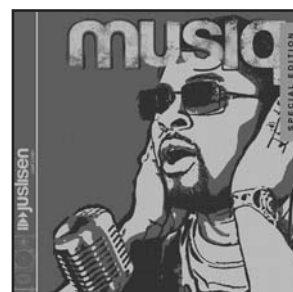
*Unreleased Soundtrack Music from George A. Romero's Dawn of the Dead* (Trunk) I'll put forth a declaration. Two of the biggest influences on neo-prog, contemporary post-rock, and 21st century cosmic disco are a pair of film directors: John Carpenter and Dario Argento. This collection of weird mall Muzak and more from Argento's Italian version of Romero's 1978 zombie classic is flat-out awesome. Crate-digging: yet another area where Argento excels.

### ► VARIOUS ARTISTS

*G-Spots: The Spacey Folk Electro-Horror Sounds of the Studio G Library* (Trunk) Music library maestro Jonny Trunk strikes yet again with this cheesily-titled but wonderfully eerie comp of incidental music. (Johnny Ray Huston) **SFBG**

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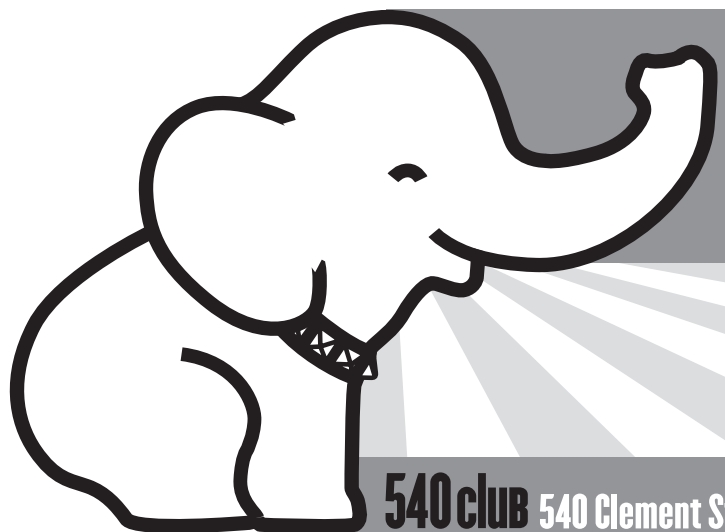
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**APRIL 25** Temple of Poi Fire Dancing Expo  
Union Square, 8-10pm

**MAY 2** Mark Foehringer Dance Project 30 dance  
companies in Golden Gate Park, 12noon-5pm

**MAY 2** SOMA Arts Walk, 12noon-5pm

**MAY 3** Anna Halprin: Spirit of Place  
Stern Grove, 11:30am & 2pm

→ **EAST BAY**

**APRIL 25** Oakland Dance Festival:  
social dance classes, 1-7pm

**APRIL 28** Intro class for people affected by Parkinson's  
Disease and their caregivers, 10:30-11:45am

**MAY 2** InterPlay presents Multigenerational Play,  
10am-12noon

**MAY 3** Soul Sanctuary's Family-Friendly  
Freestyle Dance, 11am-1pm

→ **SOUTH BAY & PENINSULA**

**APRIL 26** Halanda's Open Studio Recital,  
11:30am-4pm

**APRIL 26** sjDANCEco Dancin' Downtown, 12-5pm

**APRIL 30** College of San Mateo  
"mini" dance classes, 2-6pm

→ **NORTH BAY**

**APRIL 26** Marin Dance Theatre  
Community Dance Day, 12-4pm

**APRIL 27** The Common Well  
Contact Improv with Rana Satori, 7-8pm

**MAY 1** Morris May Day Dance, 5-8am

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Shaking globes: (From left) Mexican Institute of Sound's Camilo Lara passes the horn, Buraka Som Sistema pump thertuguese, and MIDival Punditz say *Hello Hello*. | MIDIVAL PUNDITZ PHOTO BY JAY BLAKESBERG



## Wiggletronics

By Marke B.  
superego@sfbg.com

**SUPER EGO** “Many people confuse us with Spain,” MC Kalaf of worldwide dance sensations Buraka Som Sistema says, a back-end hint of fado-like melancholy

mixing into his unfailingly chipper voice, when we talk over the phone about how the fab foursome has finally put their homeland, Portugal, on the club-must map. Buraka, two of whose members hail originally from Angola and two from that sunny strip along the Atlantic, represents a double bubbling up of the repressed: the crew has exploded onto the nightlife radar by melding the underground sounds of Luanda’s bumping kuduro dance movement with Lisbon’s buzzy, overlooked electronic music scene.

Last year Buraka’s sophomore release *Black Diamond* (Enchufada/Sony BMG) quickly shot up the hit lists of beats connoisseurs by jumping the current trend of streaming developing-world rhythms through the latest sonic technology. “We took the

sound of the Lisbon suburbs where many Angolan immigrants live — our suburbs are not like your *Desperate Housewife*’ suburbs — and used our years of dance music on it, and the crowds loved it,” says Kalaf.

Kuduro is often translated as “stiff bottom,” heh, referencing the form of lowdown, hips-wiggling motion that sometimes accompanies the deliciously uptempo sound, a hybrid of sensuous zouk, raucous soca, and free-flow hip-hop that shares an affinity for analog atmospherics with early dub. Along with Kalaf, Buraka members Li’l John, DJ Riot, and Conductor apply their extensive hip-hop, house, and breakbeat production experience to blow the lid off kuduro’s possibilities. The superkinetic results reference everything from Ed Banger hardcore and hyperdub freakouts to Orb- esque kaleidoscopes and the late ’80s Sheffield bleep scene. Scoring MIA to guest on “Sounds of Kuduro” helped kick that track up the club charts, and basing the excellent “Kalemba (Wegue-Wegue)” on a misheard lyric from the classic Martyn Young house remix of More Kante’s “Yeke Yeke” gave fanboys a theoretical boner.

Live, Buraka’s a tornado, with toasting MCs, fierce singers, and, as Kalaf points out, “anything that makes you scream.” Last time the crew was here, a topless female fan stormed the stage. Kalaf half-joked that an upcoming tour of Japan is brief because “if they throw us out of the country, at least we won’t lose a lot of money.”

Some things get lost in the laptop filtration, however. Kuduro isn’t just a groove; like rap, it’s built on extended narratives of hood life. Buraka jet- tisons those for catchy calls to the dance floor and global unity “I’m from Angola,” Kalaf admitted, “and even I can’t understand most of what they say.” And, for all the talk on its records of the primacy of Africa, the group has yet to tour the continent. “We’re going in 2010,” Kalaf said, “and to be honest, I’m a little afraid. It may be mental.” But Buraka has helped bring the Angolan guests on its tracks an international audience, while waking up the Western world to yet another vital cultural expression on its edges. Let’s get suburban, y’all. **SFBG**

### BURAKA SOM SISTEMA

Tue/21, 8 p.m., \$14. Rickshaw Stop, 155 Fell, SF. [www.rickshawstop.com](http://www.rickshawstop.com)

### MIDIVAL PUNDITZ

I can’t lie, the 2006 release by this prolific New Delhi duo, *MIDival Punditz Remixed* (Six Degrees) still steams up my digital turntable with alarmingly lovely frequency. Gaurav Raina and Tapan Raj were groundbreakers in the early aughts, pushing bhangra into deep electronic territory that reliably filled global dance floors with waving arms and whirling dervishes. New Six Degrees release *Hello Hello* ventures valiantly into trance dub antics and shiny electro-pop — a natural, if somewhat schizophrenic, bifurcation given the current ubiquity of the bhangra scene and its various offshoots. There’s still some good ol’ techno-Bollywood vamps on the disc, though, so fans and newcomers alike should go Bolly-bananas at their record release show.

Thu/16, 9 p.m., \$15. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### MEXICAN INSTITUTE OF SOUND

With all the renewed interest in synthesizing “folk” strains with electronic dance music, it’s about time we heard from Mexico again, no? While we wait, hopefully not in vain, for the trailblazing Nortec Collective to release another proper album, National Records labelmate *Instituto Mexicano Del Sonido*, the multi-member brainchild of Mexico City DJ and producer Camilo Lara, is here to take us on a wild, wild ride. New release *Soy Sauce* is just the tonic for any spring blahs, twisting the knobs to gringo grin-inducing effect on genres like cumbia, norteño, and even Latin rock. Check out slow-groove accordion banger “White Stripes” for a goofy English-language genre-buster and “Yo Diga Baila” for a growly acid flashback. Live, nothing is sacred.

Fri/17, 9 p.m., \$20. Red Devil Lounge, 1695 Polk, SF. [www.reddevilounge.com](http://www.reddevilounge.com) **SFBG**





## Dan Deacon

**» PREVIEW** I first saw Dan Deacon perform at Oberlin College's venue the 'Sco, a den of nascent creativity that eventually brought me to a city sometimes referred to by the same three-letter abbreviation. Deacon was there, balding and bearded, his glasses taped to his head, his muffin-top iced by a bright pink T. He set up his mad scientist's table of electronics in the audience's usual domain. Different colored cords sprang out in every direction and there were multiple mics for his one-man show. Lit by a neon green skull, Deacon began stretching, then implored the audience to stretch. They did.

Not only did we all stretch with Deacon, we danced with Deacon. For a generation that has been taught that to move is to be judged — or whatever excuse keeps scenesters so static — such an act is similar to the miracle of the Virgin Mary getting pregos. Deacon's inhibition-less philosophy was infectious: not only were the undergrads dancing, they were willing to participate in a high-five conga line and compete in a dance-off.

Although the complexities of Deacon's music become clearer when heard on an iPod, the experience verges on seizure-inducing. Live, the same music becomes hypnotic. Like his earlier work, Deacon's newest album *Bromst* (Carpark) is as much a singular composition as a collection of tracks, which should make it exhilarating to encounter. In concert, he has arranged for it to be played by a 15-piece ensemble. Now that he's decidedly bigger — in band, popularity, and girth — it's hard to predict how the intimacy and audience participation aspects of his performance will be affected. But it is sure to be a blast. And a bromst. (Deacon said he made up the word for his album title because it doesn't have a meaning and he likes the way it sounds.) **(Michelle Broder Van Dyke)**

**DAN DEACON** With Future Islands and Teeth Mountain. Thurs/23, 9 p.m., \$13.

Great American Music Hall. 859 O'Farrell, SF. (415) 885-0750, www.gamh.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 15

### ROCK/BLUES/HIP-HOP

**Blue Rabbit, Chelsea Wolfe, Tippy Canoe** Hemlock. 9pm, \$6.  
**Budos Band** Independent. 8pm, \$15.  
**Michael Burks** Biscuits and Blues. 8pm, \$20.  
**Cage the Elephant** Café du Nord. 8pm, \$10.  
**Los Campesinosti, Sky Larkin** Slim's. 9pm, \$17.  
**Cheetahs on the Moon, High Diving Horses** Grant and Green. 9pm, free.  
**Cons, Whoa Nellies, DJ Digital Rust, DJ Motion Potion, Shannon Shaleko** Rickshaw Stop. 9pm, \$15.  
**Crookers, Bloody Beetroots, Congo Rock, Vin Sol** Mezzanine. 9pm, \$18.  
**Dark Star Orchestra** Great American Music Hall. 8pm, \$35.  
**Derek Trucks Band, Jackie Greene** Grand Ballroom. 8pm, \$25-37.50.  
**Fighting Supaks, Robber Barons, Ledbetter and His Best Bet** Elbo Room. 8:30pm, \$6-10.

**Fleet Foxes** Palace of Fine Arts, 3301 Lyon; www.ticketmaster.com. 8pm, \$22.50.  
**Johnny Merker, Bloomsday Rising, Fancy Dan Band, Ruce** Hotel Utah. 8:30pm, \$5.  
**Robots of Fury, Little Bridges, Scene of Action** Annie's Social Club. 8pm, \$7.  
**Stephanie Schneiderman** Rock-It Room. 9pm.  
**Ting Tings** Fillmore. 8pm, \$21.50.  
**Toadies, People in Planes** Bottom of the Hill. 9pm, \$16.

**BAY AREA**  
**Franz Ferdinand, Born Ruffians** Fox Theater. 8pm, \$35.  
**Knew, Collisionville, Vitamin Party** Stork Club. 9pm, \$5.

### JAZZ/NEW MUSIC

**Cat's Corner Swing Party** Savanna Jazz. 9pm, \$5-10.  
**Gini Wilson Trio** Shanghai 1930. 7pm, free.  
**Gaucha, Mitch Marcus Session** Amnesia. 8pm free.  
**"Johnny Foley's Mad Pianos"** Johnny Foley's. 9pm, free. With Alejandro and Jason Marion.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**"Rova: Arts Presents Improv 21"** Red Poppy Art House. 7pm, \$10. With Wayne Horvitz.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

### BAY AREA

**Ian Casey Quartet** Anna's Jazz Island. 8pm, \$10.  
**Kurt Ribak Trio** Jupiter. 8pm, free.  
**Rockinghorse** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$5.

### FOLK/WORLD/COUNTRY

**Gaucha, Mitch Marcus Session** Amnesia. 8pm, free.  
**Brent Jordan** Plough and Stars. 9pm, free.

### BAY AREA

**"Beckett's Musical Forum: Open Mic"** Beckett's. 10pm, free. Hosted by GG Tenaka.  
**Karabali** Shattuck Down Low. 8pm, \$10. Live salsa and dance lessons.  
**Pink Sabbath** Iron Springs, 65 Center Blvd, Fairfax; (415) 485-1005. 8pm, free. Siren folk metal quartet.

### DANCE CLUBS

**Art and Music** Element Lounge. 8pm.  
Performances by CJ Storey, Big Mike, Riz, and more with DJ Inbituin.  
**Booty Call** Q-Bar, 456 Castro; www.bootycall-wednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Fame** Bar on Church. 9pm. With rotating DJs.  
**Jam Wednesday** Infusion Lounge. 9pm, free. DJ Slick D.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.  
**Synchronize** Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests  
**We All We Got** Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guests are Lee Majors and Mike Biggz.

## THURSDAY 16

### ROCK/BLUES/HIP-HOP

**» Archers Guild, Zodiac Death Valley, Golden Animals, Broads** Thee Parkside. 9pm, \$6.  
**Richard Buckner** Independent. 8pm, \$16.  
**Casy and Brian, Katharine Hepburn's Voice, Partman Parthorse** Hemlock. 9pm, \$7.  
**Coyote Grace** El Rio. 9pm, \$5.  
**Dr. Dog, Cave Singers, Golden Boots** Fillmore. 8pm, \$20.  
**Shane Dwight** Biscuits and Blues. 8pm, \$15.  
**» Gaslight Anthem, Heartless Bastards, A Death in the Family** Slim's. 8:30pm, \$17.  
**Glasvegas, Von Iva** Great American Music Hall. 9pm, sold out.  
**Junior Boys, Max Tundra** Bimbo's 365 Club. 8pm, \$18.  
**John Lawton of Rodeo Clowns, Kate Gaffney, Donny Bilinski** Grant and Green. 9:30pm, free.  
**Late of the Pier, Whip** Popszene at 330 Ritch. 10pm. With guest DJs Presets.  
**Lucky Otis, Paul Chesne, Karma** Hotel Utah. 9pm, \$8.  
**Personal and the Pizzas, Ty Segall, Superstitions** Amnesia.  
**Secret, Early Graves, Arise, Burns Red** Annie's Social Club. 8pm, \$8-10.  
**Angus and Julia Stone** Café du Nord. 8:30pm, \$12.

### BAY AREA

**BB King, Lukas Nelson and the Promise of the Real** Fox Theater. 8pm, \$45.50-65.50.  
**Mojo Stew** Beckett's. 10pm, free.

### JAZZ/NEW MUSIC

**Rhonda Benin** Shanghai 1930. 7pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.  
**"Johnny Foley's Mad Pianos"** Johnny Foley's. 9pm, free. With Geo Bass and Alejandro.  
**Vince Lateano and His Trio** Savanna Jazz. 8pm, \$5.  
**Marcus Shelby Trio** Café Claude. 7:30pm.  
**Ray Collins Hot Club, Hi-Rhythm Hustlers** Verdi Club, 2424 Mariposa; www.oldtimey.net/verdi. html. 10:30pm, \$15-25. Arrive early (7pm) for swing dance lessons.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.  
**Marlina Teich with Ed Williams** Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free.  
**Nathan Clevenger Jazz Band** Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.  
**Tinarwen** Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 8pm, \$20-60.

### BAY AREA

**Dave Mathews Birthday Bash with Tony Lindsay** Anna's Jazz Island. 8pm, \$12.

CONTINUES ON PAGE 30 »

# 1015

**SATURDAY• APRIL 18TH**  
**DJ ICEY**  
FEATURING:  
DJ ICEY, INFLUENCE, KEVIN KIND  
DJ TAJ, LYNDSAY, DJ EGRAND, D:RUSSO  
BRIAN JAMESON, BRENT VASSAR  
DON KAINOA & ROQUE SANTOS  
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JEFF MORENA, RJ SPINHER, KEVIN KIND  
DJ CYBER JOE, TAJ, DJ BLURR  
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DOOGIE HOUSER & KEVIN KIND  
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Psychotronic Film Festival  
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(Cupertino)

SUN April 19 @ 3pm  
KFJC Co Presents  
25th Anniversary  
Vintage VW Meet  
@ Kelley Park (SJ)

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re•spect | ri' spekt |  
*noun* 1. a feeling of deep admiration for someone or something elicited by their abilities, qualities, or achievements

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THURS/16  
JAZZ/NEW MUSIC  
CONT>>

FOLK/WORLD/COUNTRY

“Country Joe McDonald’s Tribute to Woody Guthrie” Yoshi’s San Francisco. 8pm, \$20.  
Kathy Kallick Band Atlas Café. 8pm, free.  
Tippy House Plough and Stars. 9pm, free.

**BAY AREA**  
Renee Asteria Ashkenaz. 8pm, \$10.  
Mojo Stew Beckett’s. 10pm, free.  
California Honeydrops Armando’s, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.  
Capleton Shattuck Down Low. 9pm, \$20.  
Jack Hardy Freight and Salvage. 8pm, \$19.50.

Mucho Axé Cigar Bar, 850 Montgomery, 9:30pm, \$3.  
Porchsteps, All My Pretty Ones, Beat Beat Whisper Starry Plough. 9pm, \$8.  
7th Street Sound and guests Ashkenaz. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests Nonstop Bhangra.  
Bingotopia Knockout. 7-10pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Stacy Pants.  
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
Club Zizek Rickshaw Stop. 9pm, \$10. With Fauna, DJ El G, DJ Douster, a live set by Los Rakas, and DJ Disco Shawn.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.  
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.  
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.  
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
Local Love Infusion Lounge. 9pm, free. DJ Zhaldee.  
Midival Punditz Mighty. 10pm, \$15. New Delhi producers Gaurav Raina and Tapan Raj album release party.  
Rock Candy Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.  
Worst Music Ever Knockout. 10pm, free. Booty Bassment DJs spin all the tunes you hate to love.

**BAY AREA**  
Diet/Snaks Jupiter. 8pm, free. Audio catering with DJs Diet and DubSnakr serving funk, nu-jazz, and electronic.

FRIDAY 17

ROCK/BLUES/HIP-HOP

Frail, Action Design, I the Mighty Bottom of the Hill. 9pm, \$10.  
Intelligence, Thee Oh Sees, Ty Segall Annie’s Social Club. 9pm, \$8.

Wanda Jackson, Red Meat Slim’s. 9pm, \$20.  
Mexican Institute of Sound Red Devil Lounge. 8pm, \$20.  
Roger Rocha and the Goldenhearts, Celebrity Orphans, Juanita and the Rabbit Hotel Utah. 9pm, \$10.  
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.  
Jamie Stewart, Dark Holler, Lady Genius Café du Nord. 9:30pm, \$12.  
Tea Leaf Green, Or, the Whale Fillmore. 9pm, \$22.50.  
Sebastian Teller, Chairlift Independent. 9pm, \$15.  
Top Shelf, Drum Major Sound Grant and Green. 9:30pm, free.  
Trainwreck Riders, Saturn Returns, Top Critters Hemlock. 9:30pm, \$8.  
Turbonegro, Kandi Coded Great American Music Hall. 9pm, \$30.

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APRIL 15

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FRIDAY!

APRIL 17

CHRIS CORNELL  
CRASH KINGS  
MAY 1

NAPALM DEATH  
KATAKLYSM  
TOXIC HOLOCAUST • COLISEUM  
TRAP THEM  
MAY 4

STEEL PULSE  
MAY 5

SNOCORE TOUR  
STATIC-X • SALIVA  
BURN HALO • THE FLOOD  
MAY 6

TARJA TURUNEN  
THE ETERNAL  
MAY 7

OPETH  
ENSLAVED  
MAY 14

MOGWAI  
DEAD MEADOW  
MAY 17

NEW YORK DOLLS  
MAY 24

PEACHES  
DRUMS OF DEATH  
JUNE 5

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APRIL 20

LUIS FONSI

APRIL 24

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APRIL 25

STEPHEN LYNCH  
3 BALLOONS TOUR  
MAY 14

SANTIGOLD  
AMANDA BLANK  
TROUBLE ANDREW  
MAY 21

JÄGERMEISTER MUSICTOUR  
PEPPER  
PENNYWISE  
AUTHORITY ZERO  
TOMORROW’S BAD SEEDS  
MAY 27

THE PRODIGY  
MAY 28

NEKO CASE  
JASON LYTLE OF GRANDDADDY  
(6/9 ONLY)  
JUNE 9 & 10

THE 40<sup>TH</sup> ANNIVERSARY OF PEOPLE’S PARK

WEEK of EVENTS

Sat 4/18 ACOUSTIC MUSIC & ACTION DAY  
People’s Park noon-dark

Mon 4/20 PEOPLE’S PARK FILM FEST  
7pm, 2951 Derby, Berkeley

Tues 4/21 GOT FREE SPEECH? FORUM  
6-7:30pm, Berkeley Public Library, then the PEOPLE’S PARK POTLUCK & FOLK SHOW 8-11pm  
UU Fellowship, 1924 Cedar, Berkeley

Wed 4/22 HEALTH FAIR 2-5pm  
in People’s Park sponsored by Easy Does It

Thurs 4/23 PEOPLE’S POETRY  
7-10pm Caffe Med 2475 Telegraph

Fri 4/24 FOUNDERS FORUM  
Founders, Poets & Music 4:30pm-late.  
\$15 ish Ashkenaz 1317 San Pablo Ave, Berk.

Sun 4/26 PEOPLE’S PARK 40TH ANNIVERSARY CONCERT  
12-6pm in People’s Park. Food, Fun.  
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PIER 23

SATURDAY & SUNDAY BRUNCH 10AM

4/15 DR. DEE TRIO  
Str8 Ahead Jazz 6pm / free

4/16 JUG TOWN PIRATES  
Bluegrass 7pm / free

4/17 TRACORUM, WHISKY PILLS  
FIASCO & KYOSHI FOSTER  
Rockin’ Hillbilly Funk 10pm show / \$10 door @ 9pm

4/18 JAH WARRIOR SHELTER HI-FI  
Reggae DJ’s 10pm show / \$10 door @ 9pm

4/19 HOT POCKET  
Funk/Groove 4pm show / \$5 door @ 3pm

4/20 CLUB DREAD’S OFFICIAL 420 PARTY  
Reggae Beats 9pm show / \$8 door @ 8pm

4/21 MARTY EGGERS  
Ragtime Piano 5pm / free

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THU  
APR. 16  
OPEN 1PM

DAK’S OPEN MIC  
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8pm

FRI  
APR. 17  
OPEN 1PM

JEEZ LOUISE  
Rock ‘n’ Roll Cover Party  
10pm

SAT  
APR. 18  
OPEN 12PM

NEW MAPS OF THE WEST,  
DEAD WESTERNS,  
MISIPIPI RIDER  
Get in Touch with Your Inner Twang  
8pm

SUN  
APR. 29  
OPEN 1PM

THE SHITONES  
Surf Bums of the World Unite!  
5pm

TUE  
APR. 21  
OPEN 2PM

RON THOMPSON  
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9pm

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SU DJ ROOST UNO...  
VELVY SUNDAY

M Monday Massacre  
Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"

T BLACK TUESDAYS  
W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2  
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Bar Grill

Thursday Night

9PM

DANCE PARTY

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30 SAN FRANCISCO BAY GUARDIAN | APRIL 15 - 21, 2009



Paul Weller Warfield. 8pm, \$42.

**BAY AREA**  
**Band of Horses, Drones, Decent Animal** Fox Theater. 8pm, \$29.50.  
**Fang, Verbal Abuse, Capitalist Casualties, Wendol, Yapo** 924 Gilman. 7pm, \$8.  
**Kim Lenz, Delta Bombers, Texas Steve and the Git Gone Trio** Uptown. 9pm, \$12.  
**Michael Schenker Group, Doug Doppler, 35 R** 19 Broadway. 9:30pm, \$40.  
**Lydia Pense and Cold Blood** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20.  
**Todd Shipley** Beckett's. 10pm, free.  
**UB40** Marin Center, 10 Avenue of the Flags, San Rafael; (415) 499-6800. 8pm, \$25-85.  
**XRPM, Big Blue Whale, Six Reasons, Gurtrudestein** Stork Club. 9pm, \$7.

JAZZ/NEW MUSIC

**Audium 9** 1616 Bush; (415) 771-1616. 8:30pm, \$15.  
**Hale Baskin Café** Claude. 7:30pm.  
**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.  
**Chris Potter Underground, Ambrose Akinmusire Group** Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 8pm, \$20-40.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Jeanette Harris Quartet** Shanghai 1930. 7:30pm, free.  
**Jinx Jones Jazz Trio** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm.  
**“Johnny Foley’s Mad Pianos”** Johnny Foley’s. 9pm, free. With Geo Bass, Alejandro Jauregui, and Jason Marion.

**Loop! Station** Yoshi’s San Francisco. 8 and 10pm, \$10.  
**Mos Def** Yoshi’s San Francisco. 11:59pm, \$60.  
**Piles, Limosine** 18 Reasons Gallery, 593 Guerrero; www.18reasons.org. 7pm, free.  
**Savanna Jazz Trio with Donald Bailey** Savanna Jazz. 8pm, \$5.

**BAY AREA**  
**California State University East Bay Jazz Festival** University Theatre, 25800 Carlos Bee, Hayward; (510) 885-3167. 8pm, \$15.  
**Rachelle Ferrell** Yoshi’s. 8 and 10pm, \$30.  
**Kurt Ribak Trio** Armando’s, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.  
**One+** Spuds Parlor, 3290 Adeline Street, Berk; 510-597-0795. 8pm, \$7-10 suggested donation.  
**SoVoSo** Anna’s Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

**Bluegrass Bonanza** Plough and Stars. 9pm, \$6-10. With Rancho Deluxe and Misisipi Rider.  
**Lonesome Shack** Revolution Café, 3248 22nd St; (415) 642-0474. 8:45pm, free.  
**BAY AREA**  
**420 Bash** Shattuck Down Low. 9pm, \$10. Planting Seeds, Lavish Green, Space Monkey Gangstas, and Purpose.  
**California Honeydrops** Starry Plough. 9:30pm, \$8-10.  
**Belle Monroe and her Brewglass Boys** Freight and Salvage. 8pm, \$19.50.  
**Orquesta la Modern Tradición** La Peña. 9:30pm, \$12. Cuban salsa.  
**Sambada, Mucho Axé** Ashkenaz. 9pm, \$15.  
**Todd Shipley** Beckett’s. 10pm, free.

**Tres Mojo** Jupiter. 8pm, free. Jazz, funk, calypso, and samba.

DANCE CLUBS

**Activate!** Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.  
**Affari** Infusion Lounge. 9pm, \$20. Surprise award winning DJ.  
**Bar on Church** 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.  
**Blank and Jones** Ruby Skye. 9pm, \$15. Trance.  
**Blow Up** Rickshaw Stop. 10pm, \$10-15. Electro-disco-noir with DJ Jefrodisiac.  
**Don’t Stop** Amnesia. 9pm, \$5. DJs Hopper and KLN spinning funk, R&B, old school rap, and soul.

CONTINUES ON PAGE 32 »



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WED 4/15	THE DELI SF CO-PRESENTS <b>BLUE RABBIT</b> CHELSEA WOLFE TIPPY CANOE	9PM \$6
THU 4/16	<b>CASY &amp; BRIAN</b> KATHERINE HEPBURN'S VOICE PARTMAN PARTHORSE (SEATTLE)	9PM \$7
FRI 4/17	<b>TRAINWRECK RIDERS</b> SATURN RETURNS TOP CRITTERS	9:30PM \$8
SAT 4/18	<b>AUDIO OUT SEND</b> LOVE IS CHEMICALS THE NEW SLAVE	9:30PM \$8
SUN 4/19	<b>GREG GINN &amp; THE TAYLOR TEXAS CORRUGATORS</b> JAMBANG BARNEY CAULDRON	9PM \$8
MON 4/20	<b>PUNK ROCK SIDESHOW</b> W/DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUE 4/21	TED & KRISTEN'S AIDS RIDE FUNDRAISER WITH <b>NOTHINGTON</b> SONGS FOR MOMS MILK MILK LEMONADE SEMI-EVOLVED SIMIANS	9:00PM, \$6-12 SLIDING DONATION
WED 4/22	<b>THE DRY SPELLS</b> THE PILLOW QUEENS (AUSTIN) VULTURES	9PM \$6
THU 4/23	<b>EMPTY ROOMS</b> CHURCH OF THE SNAKE WORKER BEE	9PM \$7
FRI 4/24	<b>TEMPO NO TEMPO</b> PIERRE LE ROBOT	9PM \$7
SAT 4/25	<b>SIC ALPS</b> GROUPE JEFRE CANTU-LEDESMA (TARENTEL) & PAUL CLIPSON	9PM \$7
SUN 4/26	<b>SLOW POISONER</b> PALACE FAMILY STEAKHOUSE WARREN JACKSON HEARNE	9PM FREE



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THURSDAY APRIL 16 • 8:30PM • \$12 (INDIE)  
**ANGUS & JULIA STONE**  
DAWES

FRIDAY APRIL 17 • 9:30PM • \$12 (INDIE)  
**JAMIE STEWART (XIU XIU)**  
DARK HOLLER  
LADY GENIUS

SATURDAY APRIL 18 • 9PM • \$10/\$12 (INDIE)  
**SHOLI**  
WHAT'S UP?  
3 LEAFS

MONDAY APRIL 20 • 8PM • \$14 (INDIE)  
**HOLCOMBE WALLER**  
GABRIEL KAHANE

TUESDAY APRIL 21 • 8PM • \$10/\$12 (INDIE) 18+  
**BIRDMONSTER**  
THE OLD FASHIONED WAY  
LOCAL NATIVES

WEDNESDAY APRIL 22 • 8PM • \$10/\$12 (ROCK/POP) 18+  
**TONY LUCCA**  
JOSH HOGE  
CURTIS PEOPLES

THURSDAY APRIL 23 • 9PM • \$10 (INDIE)  
**GEOGRAPHER**  
MICHAEL ZAPRUDER  
HARBOURS

THURSDAY APRIL 23 • 8PM • \$22/\$25 (SONGWRITER) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
AN EVENING WITH **DAVID WILCOX**

FRIDAY APRIL 24 • 9:30PM • \$10 (INDIE)  
THREE-WAY RECORD RELEASE FEATURING:  
**PAPERCUTS**  
THE FINCHES  
CRYPTACIZE

SUNDAY APRIL 26 • 8PM • \$15 (ROCK/POP)  
**FASTBALL**  
GOH NAKAMURA

TUESDAY APRIL 28 • 8PM • \$12 (INDIE)  
**BEN SOLLEE**  
KATE NOSON

WEDNESDAY APRIL 29 • 8PM • \$14 (ROCK/POP) 18+  
**DAVE BARNES**  
ANDREW RIPP

THURSDAY APRIL 30 • 9PM • \$12 (ROCK)  
**THE IMPALERS**  
MISS EMILYANNE WITH HER BAND  
UNI AND THE DING STRING TRIO

FRIDAY MAY 1 • 9:30PM • \$12/\$14 (INDIE)  
**MARIA TAYLOR**  
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SATURDAY MAY 2 • 8PM • \$15 (LATIN-ROCK)  
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## FRI/17 DANCE CLUBS

CONT>>

**Exhale, Fridays** Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Forward** 103 Harriet, 103 Harriet St., (415) 431-1200. 10pm, \$10. DJs Worthy, Alland Byallo, Guada, and Adnan spinning tech-house and techno on a EAW sound system.

**Go Bang!** Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

**Look Out Weekend** Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.

**Loose Stud.** 10pm-3am, \$5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.

**M4M Fridays** Underground SF, 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

**Oldies Night** Knockout. 9pm, \$2-4. DJs Primo, Daniel, and Lost Cat spin doo-wop, one-hit wonders, soul, and more.

**Plump DJs** Mighty. 10pm, \$15. Breakbeat. **Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**Rock This Town** Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, free. Tomas Diablo and guests spin rock, pop, funk, swing, New Wave, and more.

**That's the Blap** Elbo Room. 10pm, \$8-10. Hip-hop and electro with Lazer Sword, Dnae Beats, Quitter, Bogl vs Dials, B. Cause, and Funny Indo, hosted by Psalm One.

**Why Wait?** Club Six. 9pm, \$10. DJs Roommate, Djunya, Timonkey, Comma, Subaddiction, and more spinning dub, dubstep, and glitch.

## SATURDAY 18

### ROCK/BLUES/HIP-HOP

**AC/Dshe** Red Devil Lounge. 8pm, \$20. **Amazing Embarassonics** Annie's Social Club. 9pm, \$7.

**Audio Out Send, Love is Chemicals, New Slave** Hemlock. 9:30pm, \$8.

**Family Arsenal, Parties** Grant and Green. 9:30pm, free.

**Fingers of Passion, Final Summation, Bullet 66** Thee Parkside. 5pm, free.

**Lez Zeppelin, Plan 9** Slim's. 9pm, \$20.

**Noah and the Whale** Independent. 9pm, \$14.

**Jackie Payne and Steve Edmonson Band** Biscuits and Blues. 8 and 10pm, \$20.

**Tea Leaf Green, Flowmotion** Fillmore. 9pm, \$22.50.

### BAY AREA

**Black Keys, Thee Makeout Party** Fox Theater. 8pm, \$30.

**Dark Star Orchestra** Big Fox. 8pm, \$25-28.

**Kylesa, Intronaut, Black Elk** Stork Club. 3pm, \$12.

**Morrissey** Paramount Theatre. 8pm, \$47.50-85.50.

**ZaZous** Beckett's. 10pm, free.

### JAZZ/NEW MUSIC

**Adam Theis: Brass, Bows, and Beats** with special guest **Lyrics Born** Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 3 and 8pm, \$5-25.

**Audium 9** 1616 Bush; (415) 771-1616. 8:30pm, \$15.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Johnny Foley's Mad Pianos** Johnny Foley's. 9pm, free. With Geo Bass, Alejandro Jauregui, and Jason Marion.

**Nova Jazz** Café Claude. 7:30pm.

**Jonathan Poretz** Shanghai 1930. 7:30pm, free.

**Ricardo Scales** Top of the Mark. 9pm, \$10.

**Susanna Smith and Band** Savannah Jazz. 7:30pm, \$5.

**Tangria Jazz Group** Jupiter. 8pm, free.

### BAY AREA

**Country Joe McDonald presents: A Night of Free Jazz, Folk, and Experimental Music** Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk; www.bfuu.org. 7:30pm, \$15.

CONTINUES ON PAGE 35 >>

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**SUNDAY:** King Sunny Ade  
Anthony B • Gregory Isaacs  
Easy Star All-Stars • Blue King Brown  
Del Castillo • Marty Dread

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This exhibition is produced by The Montreal Museum of Fine Arts in partnership with The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. The San Francisco presentation is made possible by lead sponsors Marc and Lynne Benioff, Jeanne and Sandy Robertson, and Nion T. McEvoy, with additional support from Dr. N. L. Ascher, The John and Lisa Pritzker Family Fund, Elizabeth W. Vobach, the Ednah Root Foundation, and hotel partner Joie de Vivre Hospitality. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Sound equipment provided by Meyer Sound.

Image: Andy Warhol, *Debbie Harry*, acrylic and silkscreen ink on linen, 1980. Collection of The Andy Warhol Museum, Pittsburgh Founding Collection Contribution. The Andy Warhol Foundation for the Visual Arts, Inc.  
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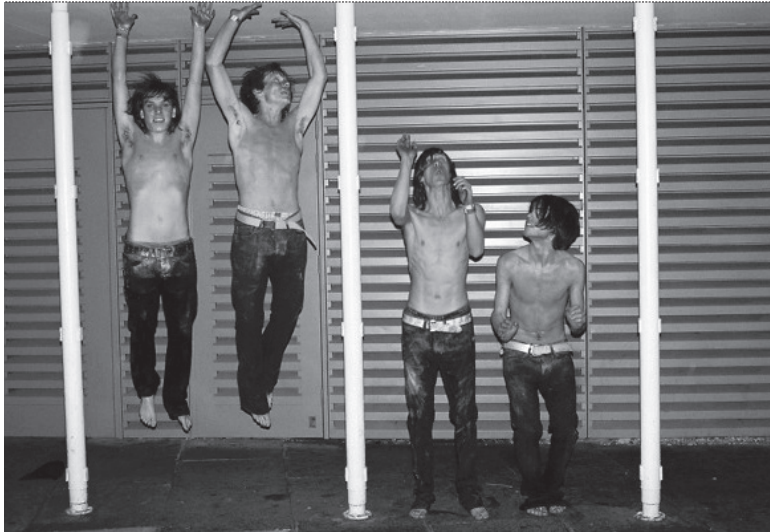
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## Late of the Pier

» **PREVIEW** Late of the Pier is catchy while still retaining an essential core of flighty, fidgety weirdness. With its askew harmonics, squelchy synths, and wildly off-key vocals, *Fantasy Black Channel* (Parlophone, 2008) marks the big label debut of a band bent on peddling an oddball sound to the masses, to say nothing of a kitschy aesthetic. The album's cover presents a hap-hazard assortment of drums, kits, cords, and keyboards scattered atop outcroppings of granite — an apt visual for the band's chaotic approach. Some tracks suggest a recorder switched to on-mode at the site of a train wreck, while others rescue some order from the mayhem. Discerning musical adherents will peg the group as contemporaries of outfits like Metronomy, Hot Chip, and Klaxons. This quartet is inventive and almost extreme in how far they're willing to take their sprawling multipart sagas, instrumental transitions and elaborate glam guitar breakdowns. Plain-jane indie rock outfits have nothing on them.

Late of the Pier hail from Castle Donington, London, where they formed in 2004. Frequent nightclub fixtures and the toast of a large teenage fanbase, the group was picked up by a few small record labels before landing a slot on one of French dance it-label Kitsune Maison's annual compilations. *Fantasy Black Channel* is produced by electro DJ Erol Alkan, who brings his pedigree as a remixer (Mylo, Chemical Brothers, and Digitalism) to the recording's sound. Now that its spunky electro-rock numbers have been rapturously received by the oft-smitten British music press, the band is setting its sights on the U.S. We should like what we hear: Late of the Pier's fingerpainted audio tableaux add some slapdash vitality to the musical orthodoxies of today. **(Danica Li)**

**LATE OF THE PIER** at PopsScene. Thurs/16, 9 p.m.-2 a.m., \$13 (advance).

330 Ritch, 360 Ritch, SF. (415) 541-9574, [www.popsScene-sf.com](http://www.popsScene-sf.com)

### SAT/18 JAZZ/NEW MUSIC CONT>>

**Dream Posse** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.  
**Fred Randolph Jazz Trio** Albatross Pub. 9:30pm, \$3.  
**Rachelle Ferrell** Yoshi's. 8 and 10pm, \$30.  
**Mo' Rockin' Project** Anna's Jazz Island. 8pm, \$14.  
**Shiela G & the Jazz Riffs** Spuds Parlor, 3290 Adeline Street, Berk; 510-597-0795. 8pm, \$7-10 suggested donation.  
**Tangria Jazz Group** Jupiter. 8pm.

### FOLK/WORLD/COUNTRY

**Australian Bebop Ragas** Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 8:15pm, \$20.  
**Dedicated Maniacs** Plough and Stars. 9pm, free.  
**Lonesome Shack** Music Store, 66 West Portal; (415) 664-2044. 2pm, free.  
**Irina Mikailova and friends** Red Poppy Art House. 8pm, \$15 suggested donation.  
**Craig Ventresco and Meredith Axelrod** Atlas Café. 4pm, free.

### BAY AREA

**Blues and Boogie with David Krull** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm.

**Celtic Sands with Peter Daltry** Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.  
**Casey Neill and the Norway Rats** Starry Plough. 9pm, \$7.  
**Folk Collection** Freight and Salvage. 8pm, \$19.50.  
**La Peña Community Chorus** La Peña. 8pm, \$15.  
**Ramana De Rainha** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$25.  
**Rejeev Taranath** Mills College, Concert Hall, 5000 MacArthur, Oak; (510) 430-2296.  
**ZaZous** Beckett's. 10pm, free.  
**Zydeco Flames** Ashkenaz. 8pm dance lessons, 9pm show, \$13.

### DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.  
**Booty Bassment** Knockout. 10pm, \$5. DJs Ryan Poulsen and Dimitri Dickenson spin booty-shaking hip-hop.  
**Danse Macabre** Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, \$5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.  
**Fire Corner** Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.  
**Gemini Disco** Underground SF. 10pm, \$5. Disco with DJ Derrick Love.

**Go Bang!** Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.  
**Hellatight** Amnesia. 9pm, \$5. DJs Asti Spumante and Vinnie Esparza spinning 80's, soul, hip hop, and disco.  
**HYP** Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.  
**Life** Infusion Lounge. 9pm, \$20. DJs Five and Zhaldee.  
**LoveTech SF** The Ranch, 1433 Van Dyke; (415) 554-1977. 9pm-5am, \$10. Live electronic music and interactive art.  
**Nonstop Bhangra** Rickshaw Stop. 9pm, \$15-20. Bhangra with DJ Jimmy Love, Dholrhythms Dance Troupe, and a dance lesson with Vicki Virk.

**Saturday Night Soul Party** Elbo Room. 10pm, \$5-10. Lucky, Phengren Oswald, and Paul Paul spin Sixties soul on 45s.

### BAY AREA

**DJ Guzie** Shattuck Down Low. 10pm, \$10.

## SUNDAY 19

### ROCK/BLUES/HIP-HOP

**Audiophiles, Boy in the Bubble, Milo Grey** Bottom of the Hill. 8pm, \$10.  
**Bajofondo** Bimbo's 365 Club. 8pm, \$22.  
**Collie Buddz with New Kingston Band, Devin the Dude, Pep Love** Shattuck Down Low. 9pm, \$30.  
**Kimya Dawson, Jonah Matranga** Rickshaw Stop. 8pm, \$14.

**Eyewitness Blues Band** Grant and Green. 7:30pm, free.

» **Greg Ginn and the Texas Taylor** Corrugators, Jambang, Barney Cauldron Hemlock. 9pm, \$8.

**Pat Johnson and Mike Therieau** Knockout. 9pm, \$6.

» **Mastodon, Kylesa, Intronaut** Great American Music Hall. 7:30pm, sold out.  
**Nervs, Whores of War, Switchblade Riot, Rockfight, Kirby and the Hellraisers** Annie's Social Club. 7pm, \$5-10.

**Chris Robley and the Fear of Heights, Williford, Matinees** Make-Out Room. 8pm, \$7.  
**Squirrel Nut Zippers, Magic Man Derek Hughes** Independent. 8pm, \$24.

CONTINUES ON PAGE 37 >>

# — 8th Annual — NEW LIVING EXPO

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Energy 92.7 and AT&T are Honoring  
The People Of The Bay Who Raise The Bar In The Community.

For more than thirty years Dr. Ryan has been working to improve the lives of LGBT youth, especially adolescents. Her current work, embodied in the family acceptance project which is a community research, intervention and education initiative to study the impact of family acceptance and rejection on the health, mental health and well-being of LGBT youth.

Dr. Ryan is currently developing and testing comprehensive interventions to encourage family related support of "out" youth in conjunction with city agencies, community groups, health care providers and multi-ethnic agencies. Dr. Caitlin Ryan is this week's AT&T spotlight community hero because all the positive changes she is creating in our community. Energy 92.7 and AT&T will donate \$500 to non profit of Dr. Ryan's choice.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T...helping to raise the bar in our community.



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4/24 - EDDIE & THE HOT RODS, THE RE-VOLTS, PRIMA DONNA, C'MON EVERYBODY  
4/25 - BONDED BY BLOOD, EXMORTUS, WITCHHAVEN, SAVAGE MACHINE, GRAVEHILL  
4/26 - CASH'D OUT, THE B-STARS, THE MIGHTY SLIM PICKINS  
4/30 - THE BELLRAYS, THE STRUTS, THE HI-NOBLES  
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**GRANDPAW** 10PM  
FRI 4/17 **KNIGHTS OF THE ROUND**  
**TABLES** 10PM  
SAT 4/18 **THAT HID PROD PRESENTS:**  
**THE LOVE DIMENSION**  
**ANTONETTE C • INCOT ROT**  
**THE AEROSOLS** 9PM \$5  
SUN 4/19 **DJ CIRCLEJERKAPHOBIA** 7PM  
**& KARAOKE W/ PAUL @ 10PM**  
MON 4/20 **DJ YUEL BE SORRY** 10PM  
TUE 4/21 **ALCOHOLOCAUST**  
**W/ WHATSHISFUCK.**  
**DJ CRAIGUMS & DJ ALBERTO** 9PM  
WED 4/22 **DJ SOMEBODY SOMEDAY** 10PM

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## SUN/19 ROCK/BLUES/HIP-HOP

CONT&gt;&gt;

### BAY AREA

**Killers** Event Center at San Jose State, 290 S. Seventh St, San Jose; www.livenation.com. 7:30pm, \$42.50.

**108, Pulling Teeth, Lewd Acts, Skin Like Iron, Never Healed** 924 Gilman. 5pm, \$10.

### JAZZ/NEW MUSIC

**Fred Randolph Quintet** Noe Valley Ministry, 1021 Sanchez; www.noevalleyministry.org/jazz. 5pm.  
**Jacqui Naylor** Yoshi's San Francisco. 2 and 7pm, \$5-20.

**Savannah Jazz Trio** Savannah Jazz. 7:30pm, \$5.  
**Seun Kuti and Egypt 80** Palace of Fine Arts, 3301 Lyon; www.sfjazz.org. 7pm, \$20-55.  
**Sony Holland Duo** Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.  
**Larry Vuckovich and Jim Rothermel** Bliss Bar, 4026 24th St; (415) 826-6200. 4:30pm, \$10.

### BAY AREA

**"DjangoFest Mill Valley Benefit Concert"** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 7pm, \$30.  
**Rachelle Ferrell** Yoshi's. 7 and 9pm, \$26-30.  
**Kellye Gray and Her Trio** Anna's Jazz Island. 8pm, \$10.  
**Resnick Alumnae Band** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 3pm, \$5.  
**Trumpetsupergroup** Jazzschool. 4:30pm, \$15.

## FOLK/WORLD/COUNTRY

**Jack Gilder, Kevin Bemhagen, Richard Mandel and Friends** Plough and Stars. 9pm, free.  
**"Reggae at the Rock"** Mission Rock Café. 10pm, \$12. With Jah Culture and Gravity, Rocker T, Shakedown, and DJs Chongo B and Fiya.  
**Starlene** Thee Parkside. 4pm, free.

### BAY AREA

**Flamenco Open Stage** Ashkenaz. 7:30pm, \$10. Adela Clara and students.  
**Odeon Allstars Band, Sugar Tiger Honey Butt, Mummyshots** Amnesia. 5pm, free.  
**Pinderhughes** La Peña. 7pm, \$10-15 sliding scale. Soulful and Latin jazz.

### DANCE CLUBS

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris,

and B-Love.

**Fresh Ruby Skye**. 6:30pm, \$20.

**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

**Joek!** Lookout, 3600 16th, 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

**Kick It Bar** on Church. 9pm. Hip-hop with DJ Zax.

**Religion Bar** on Church. 3pm. With DJ Nikita.

**Stag AsiaSF**. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 20

### ROCK/BLUES/HIP-HOP

**Alvon Biscuits and Blues**. 8pm, \$15.

**Atmosphere, POS, Attracted to Gods** Warfield. 8pm, \$30.

**Black Kids, Mates of State, Judgement Day**

Independent. 8pm, \$20.

**Bloc Party, Menomena** Fox Theater. 8pm, \$33.50.

**Cypress Hill** Fillmore. 4:20 and 8pm, \$45.

**Holcombe Waller, Gabriel Kahane** Café du Nord.

8pm, \$14.

**Dot Punto and Weather Pending** El Rio. 8pm, \$5.

**Chris Pureka, Tiny Television, Yes Alexander**

Slim's. 8pm, \$12-14.

**▷ Vibrators, Unko Atama, Ol' Cheeky**

**Bastards** Elbo Room. 9pm, \$10.

### JAZZ/NEW MUSIC

**Lavay Smith Trio** Enrico's, 504 Broadway; www.enricosf.com. 7pm, free.

**Elaine Lucia, Linda Kosut, Wendy DeWitt, Kenny Washington** Yoshi's San Francisco. 8 and 10pm, \$10.

CONTINUES ON PAGE 38 &gt;&gt;



4/15 DOOR 8:30PM \$20

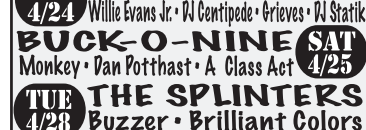
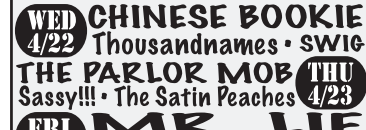
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## LIVE SHOWS CALENDAR

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#### TUESDAY • APRIL 21 • 6PM ODAWAS

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### Q BERKELEY:

#### MONDAY • APRIL 20 • 5PM P.O.S

Most of *Never Better* was written in a moving car. P.O.S raps at full-clip to ride-rolling drums & revving distortion. Catch his show later that night at The Warfield.

#### THURSDAY • APRIL 23 • 6PM

#### HOME GROWN PRESENTS: DRYER / HEULE / LINDSAY

#### FRIDAY • APRIL 24 • 6PM

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#### DJ Sets at Amoeba SF:

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Kelley Stoltz (Sub Pop) ~ 3 - 4pm  
John Vanderslice (Dead Oceans) ~ 4 - 5pm  
Aesop Rock (Definitive Jux) ~ 5 - 6pm  
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## Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008 —San Francisco Chronicle

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**COUNTRY JOE MCDONALD'S**  
Tribute to Woody Guthrie  
- A One Man Two Act Musical Play

tomorrow! Thurs, April 16  
**Late Show! Just Added!**  
**DEVENDRA BANHART**

this weekend! Fri, April 17  
**LOOPISTATION**

this weekend! Sat, April 18  
**Open Dance Floor**  
**EDGARDO & CANDELA**

this weekend! Sun, April 19  
**JACQUI NAYLOR**  
*Remembering Blossom Dearie*

next week! Mon, April 20  
**FOUR GREAT SINGERS  
& ONE HOT BAND**

Tues, Thurs, Fri, April 21, 23, 24  
next week! **RACHID TAHA**

Wed, April 22  
**The Isreal Center's Tzavta**  
and the Hub at JCCSF present  
**THIRD WORLD LOVE**

Sat, Sun, April 25, 26  
**JERRY GONZALEZ  
& THE FORT APACHE BAND**

Mon, April 27  
**AVOTCJA & MODUPUE**

Tues, April 28  
**NATASHA MILLER**  
featuring **The Jazz Mafia Horns**  
*Spin Vintage - CD Release*

Wed, April 29  
**MINGUS AMUNGUS**

Thurs, April 30  
**PHIL BERKOWITZ  
& THE DIRTY CATS**

Late Night Live! Every Tuesday  
9:30pm - late, \$3 Cover

Fri, Sat, Sun, April 17, 18, 19  
**RACHELLE FERRELL**  
"UNPLUGGED" this weekend!

Mon, April 20 next week!  
**FLY**  
(Jeff Ballard, Larry Grenadier, Mark Turner)

Tues, April 21 next week!  
**CHABOT COLLEGE JAZZ BAND**

Wed, April 22  
**TIERNEY SUTTON**

Thurs, April 23  
**CAMPBELL BROTHERS**

Fri, April 24  
Another Planet Entertainment Presents  
**VIENNA TENG**

Sat, Sun, April 25, 26  
**JAMES COTTON**

Mon, April 27  
**MARK LEVINE & THE LATIN TINGE**  
Play The Music of Moacir Santos

Tues, April 28  
**MARY MARY**

Wed, April 29  
Celebrating Duke Ellington's 110th Birthday  
**MARCUS SHELBY JAZZ  
ORCHESTRA**  
featuring Lavay Smith

Thur, April 30  
**JUAN ESCOVEDO  
& HIS LATIN JAZZ ENSEMBLE**  
with Ray Obiedo and Roger Glenn

Fri, Sat, Sun, May 1, 2, 3  
**ARTURO SANDOVAL**

Mon, May 4  
**TANAORA**  
featuring Cecilia Engelhart, Bob Karty,  
Michael Spiro and more!

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All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm  
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available.





## MON/20 JAZZ/NEW MUSIC

CONT&gt;&gt;

### BAY AREA

**Fly Yoshi's.** 8 and 10pm, \$10-16.  
**Jazz jam** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 6:30pm, \$3.  
"Singers' Open Mic" Anna's Jazz Island. 8pm, \$5. With Kelly Park.

### FOLK/WORLD/COUNTRY

**Bluesbox Bayou Band** Ashkenaz. Dance lesson at 8pm, show 8:30pm, \$10.

### DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins

Detroit soul, Motown, New Orleans R&B, and more — all on 45!

**Ceremony** Knockout. 10pm, free. DJs Deadbeat, Dr. Die, and Yule Be Sorry spin dark pop and new wave.

**4.20.09** Underground SF. 9pm, \$5. DJs Jahmali, Solista, Michelle Q, Iwil, Stereotype and more spinning hip hop.

**Krazy for Karaoke Happy Hour** Knockout. 5-10pm, free. You sing, Deadbeat hosts.

**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

**Network Mondays** Azul Lounge, One Tillman

Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.  
**Spliff Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

## TUESDAY 21

### ROCK/BLUES/HIP-HOP

**Birdmonster, Old Fashioned Way, Local Natives** Café du Nord. 8pm, \$12.

**Black Kids, Mates of State, Judgement Day** Independent. 8pm, \$20.

**Devil Wears Prada, A Day to Remember, Sky Eats Airplane, Emarosa** Slim's. 7:30pm, \$16.50-19.

**Maya Dorn, Solvents** El Rio. 8pm, free.

» **Fracas, Pleasure Kills, Hectic, Bony Orbitz**

Knockout. 9pm, \$6.

**Craig Horton** Biscuits and Blues. 8pm, \$15.

**Northington, Milk Milk Lemonade** Hemlock.

9pm, sliding scale donation.

**Union Trade, Winter's Fall, Gavin Castleton** Red Devil Lounge. 8pm, \$8.

### BAY AREA

**Fleet Foxes, Blitzzen Trapper** Fox Theater. 8pm, \$22.50.

### JAZZ/NEW MUSIC

**Dave Parker Quintet** Rasselas Jazz. 8pm.

**Lloyd Gregory** Shanghai 1930. 7pm, free.

**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

**Rachid Taha** Yoshi's San Francisco. 8pm, \$28.

### BAY AREA

**Chabot College Jazz Band** Yoshi's. 8 and 10pm, \$10.

"21 Grand presents **Avant Garde Tuesdays**" Uptown. 9pm, free.

## FOLK/WORLD/COUNTRY

**Boca do Rio** Elbo Room. 9pm, \$7.

**Slow Session with Michael Duffy and friends** Plough and Stars. 9pm, free.

### DANCE CLUBS

**Buraka Som Sistema** Rickshaw Stop. 8pm, \$12. With DJ Sega and Shane King.

**Drunken Monkey** Annie's Social Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

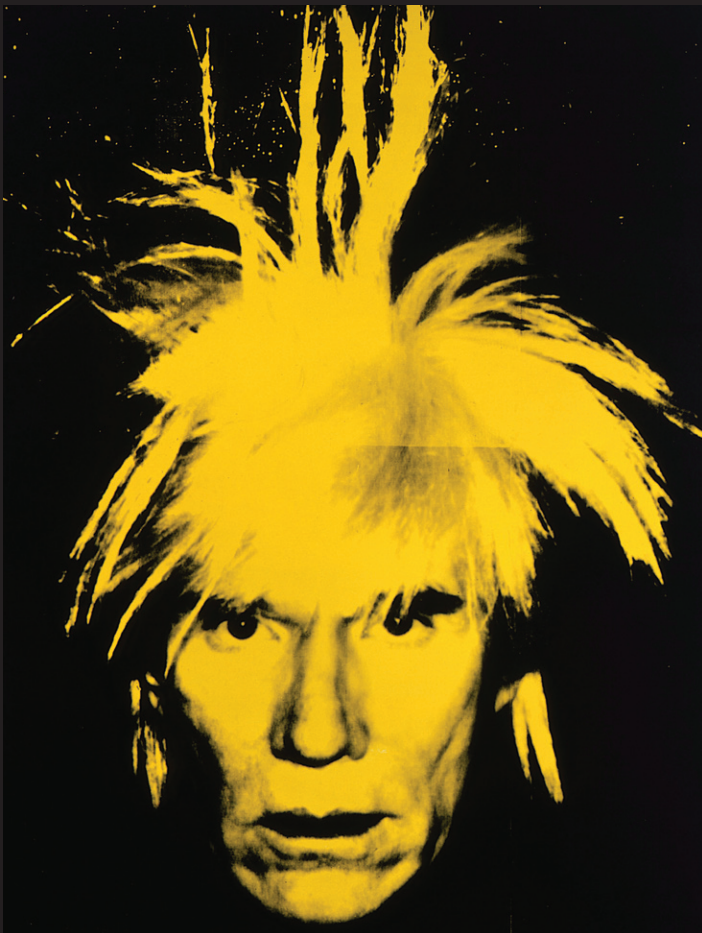
**Eclectic Company** Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenny Kravitz.

**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **SFBG**

# THE GUARDIAN PRESENTS: tart: a party for ANDY

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## LIVE PERFORMANCE BY THEE OH SEES



PHOTO BY CANDERSON

## FILM SCREENINGS CURATED BY MICROCINEMA

## MUSIC BY DJ CAROLYN KEDDY

(KUSF 90.3fm)

## ART DISPLAYS BY LOCAL ARTISTS

## AMIE LEEKING JENNY WEHRT



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de Young

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**GUARDIAN** [sfbg.com/deyoung](http://sfbg.com/deyoung)

\*Please note: this is an all-ages free event with surcharge for special gallery admission

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– from "Follow us on Twitter" posted by the SFBG Web Army on the Politics blog

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# Creative STATE

PERFORMANCES, EVENTS AND EXHIBITIONS AT SAN FRANCISCO STATE UNIVERSITY

**MUSIC**

*MORRISON ARTISTS SERIES*

**CUARTETO LATINOAMERICANO**  
FEATURING MANUEL BARRUECO  
“VITAL, FRESH, IMAGINATIVE MUSIC AND SENSITIVE, BRILLIANT PERFORMANCES” —WASHINGTON POST

Known worldwide as the leading proponent of Latin American music for string quartet, the Mexico-based Cuarteto Latinoamericano has garnered several Grammy nominations. Guitarist Manuel Barrueco, also a Grammy nominee, contributes his unique artistry, seductive sound and uncommon lyrical gifts to the performance. Program: works by Guastavino, Daugherty, Miguel del Aguila, Frank and Piazzolla

3PM, APRIL 19, MCKENNA THEATRE  
CREATIVE ARTS BUILDING, FREE

**FREE PRE-CONCERT TALK**  
MANUEL BARRUECO AND SAUL GROPMAN  
2PM, APRIL 19, ROOM 146  
CREATIVE ARTS BUILDING

**ART**

*ART DEPARTMENT PRESENTATION*

**MASTER OF FINE ARTS THESIS EXHIBITION**

These eight artists, on the cusp of completing SF State’s rigorous graduate program, are prolific. Wendy Crittenden, Eilish Cullen, Tom Griscom, Michael Namkung, Rosie Sesler, Clare Szydlowski, Allison Tungeth and Tyson Washburn—all exhibiting actively throughout Northern California and beyond—display works in photography, sculpture, painting, conceptual and information arts, installation, performance art and more.

APRIL 18–MAY 15, FINE ARTS GALLERY  
FINE ARTS BUILDING, FREE  
OPEN TUES–SAT, NOON–4PM, RECEPTION/SENIOR OPEN HOUSE: SATURDAY, APRIL 18, 1–4PM

**OPERA**

**THE BARTERED BRIDE**  
*A COMEDY IN THREE ACTS*

Superb opera at an affordable price! Bedřich Smetana’s classic romp involves a Czech couple and their disapproving parents, resulting in a scheme involving the entire village, especially the marriage broker. Aided by Karel Sabina’s beautiful libretto, the production includes 50 cast members, a 12-piece orchestra, 40 crewmembers and one dancing man in a bear suit. Professor Roy Conboy serves as stage director, with Associate Professor Alissa Walters Deeter as musical director.

APRIL 23–25, MAY 1–3, MCKENNA THEATRE, CREATIVE ARTS BUILDING, \$15–\$20

**TICKETS** ONLINE: CREATIVEARTS.SFSU.EDU PHONE: 415/338-2467  
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VISUAL ART



SNOW DAY, 2008, JULIE BLACKMON

Sutter; 773-0303, www.sfmcd.org. Tues–Wed, Fri–Sat, 10am–5pm; Thurs, 10am–7pm; Sun, noon–5pm. \$5, \$3 students (free first Thurs). “**San Francisco Graphic Design.**” Work by thirteen designers. Through April 26.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm).

“**Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfien.**” Contemporary work. Through April 26. ”2008 **SECA Art Award:** Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen.” Through May 10. “**Austere: Selections From the SFMOMA Collection.**” Photography and architecture and design. Through July 7. “**Otl Aicher: Munchen 1972.**” Graphic design. Through July 7. “**Patterns of Speculation: J. Mayer H.**” German architectural studio. Through July 7. “**Art in the Atrium: Kerry James Marshall.**” Monumental murals. Ongoing.

**San Francisco Museum of Performance and Design** War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. “**Maestro: Photographic Portraits of Tom Zimmerman.**” Portraits of national and international conductors. Ongoing. “**150 Years of Dance in California.**” Ongoing. “**San Francisco in Song.**” Ongoing. “**San Francisco 1900: On Stage.**” Ongoing.

**Verba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Irreverent: Contemporary Nordic Craft Art.**” Craft art from Sweden, Norway, Denmark, and Finland. Through Sun/12. “**Under a Full Moon: 30 Years of Perpetual Indulgence.**” Show devoted to the Sisters of Perpetual Indulgence. Fri/10 through June 28. “**Nick Cave: Meet Me at the Center of the Earth.**” Mixed media sculptural “soundsuits” by the rising Chicago dancer-turned-artist. Through July 5.

**BAY AREA**

**Cantor Arts Center** Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm.

“**Pop to Present.**” Survey from the 1960s to the present. Through August 16. “**Contemporary Glass.**” Modern glass works. Ongoing. “**Rodin! The Complete Stanford Collection.**” Ongoing.

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon–Wed, Sun, 11am–4pm. \$4, \$3 students and seniors. “**Ghosts.**” Video projection by Naomie Kremer. Through May 15.

“**Memory Lab.**” Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing.

“**Projections.**” Multimedia works from the museums archival, documentary, and experimental films. Ongoing.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). “**Future of Sequoias: Sustaining Parklands in the 21st Century.**” Panoramic photos with commentary. Through August 23. “**The Art and History of Early California.**” The story of California from the first inhabitants through the Gold Rush. Ongoing.

**Peninsula Museum of Art** 10 Twin Pines, Twin Pines Park, Belmont; (650) 594-1577. Wed–Fri, noon–4pm; Sat–Sun, 1–4pm. “**Signs and Revelations.**” Group exhibition. Through June 14.

**Phoebe A. Hearst Museum of Anthropology** UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed–Sat, 10am–4:30pm; Sun, noon–4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. “**From the Maker’s Hand: Selections from the Permanent Collection.**” An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.

**San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues–Wed, Fri, 10am–5pm; Thurs, 10am–8pm; Sat, noon–5pm. Free. “**It’s Not Us, It’s You.**” Rejection-themed art. Through June 20.

**San Jose Museum of Quilts and Textiles** 520 S. First St, San Jose. (408) 971-0323. Call for hours. \$8, \$6.50 seniors, free for 12 and under.

“**Changing Landscapes.**” Exhibition of Chinese fiber art. Through April 26.

**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. “**Taking Refuge: Buddhist Art from the Land of White Clouds.**” Survey curated by Julia M. White. Through May 3.

“**Matrix 227: Mario Garcia Torres.**” Conceptual work. Through May 17. “**Galaxy: A Hundred or So Stars Visible to the Naked Eye.**” Museum survey curated by Lawrence Rinder. Through August 30. “**Human Nature: Artists Respond to a Changing Planet.**” Collaborative exhibition. Through Sept. 27. **SFBG**

» **REVIEW** One of my most uninteresting college professors used to insist that negatives only exist in language, but couldn’t explain what this meant. That’s funny, I thought, because I can physically feel a complete lack of interest in your class. In fact, I think you can feel it too; it’s contagious. Nonetheless, I was never bored as a child, and I’m still never bored. The boring and the uninteresting are different concepts. Julie Blackmon’s lucid, staged photographs of childhood fantasy worlds in the twilight of America are stunning for a ton of reasons, but first and foremost they get their signature bite and sting by recognizing that everyone in each scene is interested in different things. There is no sincere panorama. From the modern intrusions into Blackmon’s protoclassical, Dutch-inspired scenes — a miniature FedEx truck, Netflix mail — to trippy little things such as the almost lurid dog eyes and discarded gloves in *Snow Day* (2008), every person, place, and thing appears distracted by an otherworldly mission.

Adding to this sense of confused biography, Blackmon, the oldest of nine kids and now a mother of three, uses people and things from her life in her work like a novelist trussing out character relations pictorially. She reminds me of some essays by Orhan Pamuk about his daughter, Rüya. It’s not the stories themselves that are so thrilling, but the palpable feeling of love in their narrative arcs, plus the vectors they send out into Pamuk’s novels, where characters seem to have little aspects or shimmers of Rüya (even if she wasn’t born when the story was written): her young mind, her toys and delusions, the way she gazes out the window and finds it startlingly new every day. **(Ari Messer)**

**JULIE BLACKMON: DOMESTIC VACATIONS**

Through May 23. Tues.–Sat., noon–5 p.m. SF Camerawork, 657 Mission, second floor, SF. (415) 512-2020. www.sfcamerawork.org

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

**MUSEUMS**

**Asian Art Museum** 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. “**Drama and Desire: Japanese Paintings From the Floating World.**” Collection of ukiyo-e paintings. Through May 4. “**The Dragon’s Gift: The Sacred Arts of Bhutan.**” Survey show with over 150 examples of Buddhist art. Through May 10. “**On Gold Mountain: Sculptures From the Sierra by Zhan Wang.**” Stainless steel sculptures. Through May 25. “**In a New Light: The Asian Art Museum Collection.**” Ongoing.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.**” Work by surrealist poets and artists. Ongoing.

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “**The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo.**” Through July 5. “**Watchmen.**” Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. “**The Brinkley Girls.**” Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.

**Contemporary Jewish Museum** 736 Mission; www.thecjm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. “**Jews on Vinyl: And You Shall Know Us By Our Trail of Vinyl.**” Through June 9. “**Being Jewish: A Bay Area Portrait.**” Ongoing.

**De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**Warhol Live.**” Music-oriented Andy Warhol retrospective. Through May 17. “**The Monotypes of Richard Diebenkorn: A Recent Acquisition.**” A collection of 24 prints. Through May 24. “**Signs: Wordplay in Photography.**” Thematic survey. Through June 14. “**The Fauna and Flora of the Pacific.**” Mural by Miguel Covarrubias. Ongoing.

**GLBT Historical Society** 657 Mission, room 300; 777-5455, www.glbthistory.org. Tues–Sat, 1–5pm. \$4, \$2 seniors and students. “**Polk Street: Lives in Transition.**” Through May 30.

**Legion of Honor** Lincoln Park, 34th Ave and Clement; 750-3600. Tues–Sun, 9:30am–5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. “**Artistic Luxury: Faberge, Tiffany, Lalique.**” Jewelry and decorative arts survey. Through May 31. “**Artists and Writers: Library Fellows Publications of the Whitney Museum of American Art, 1983-2000.**” Fine-press books. Through June 7. “**Waking Dreams: Max Klinger and the Symbolist Print.**” Retrospective of the German Symbolist artist. Through July 4.

**Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Mon–Tues and Thurs–Fri, 11am–6pm; Sat–Sun, 11am–5pm. \$4–5. “**Inside/Outside.**” An exhibition of artist environments. Through May 24.

**San Francisco Museum of Craft and Design** 550



## stage

Ryan Nicole Peters and Craig Marker star in Margo Hall's journalism drama *The Story*, a coproduction by the Lorraine Hansberry Theatre and SF Playhouse.

At right, Jennifer Bishop and Nol Simonse stretch out in Janice Garrett and Charles Moulton's *The Illustrated Book of Invisible Stories*.

THE STORY PHOTO BY SABRINA TIPTON; JANICE GARRETT DANCERS PHOTO BY RJ MUNA



## Fit to print?

*The Story's* black-and-white news

By Robert Avila  
a&eletters@sfbg.com

Not long ago, before newspapers themselves were an endangered species, survival among journalists at the country's leading papers was already a Darwinian proposition, especially for people of color. As playwright Tracey Scott Wilson limns the terrain in *The Story*, you need only add class, gender, and race to the equation to make things get very dicey—and very complicated—very fast.

Enter Yvonne Robinson (a sharp and charming Ryan Nicole Peters), an ambitious rookie reporter just hired to the local African American community section of a big Washington paper, a section hard-won by editor Pat (Holily Knox) and reporter Neil (Dwight Huntsman) as a corrective to the flagrantly racist coverage of the Metro section. But bright, highly educated Yvonne sees the position as stepping-stone to bigger things, beginning with the Metro section — plans she discusses with her secret lover, the white editor of the Metro department (Craig Marker), himself nervously aware of

the minefield of racial politics around them. Frustrated by Pat's dull assignments, Yvonne finally hits on a career-making feature when she discovers and interviews the culprit in an infamous ongoing case involving a murdered white schoolteacher in the black ghetto. Yvonne's confessor: a bright, highly educated young girl gang member (Kathryn Tell). Yvonne's refusal to betray her sources, however, and other details surfacing in the wake of her sensational story, soon throw her credibility in doubt, enraging colleagues and dividing the newsroom as the walls close in.

If the plot sounds far-fetched, it's actually not far from real events. *The Story* draws on the Janet Cooke scandal of the early 1980s — Cooke, a young African American reporter at *The Washington Post*, won a Pulitzer Prize for a heart-rending 1980 feature on a heroin-addicted inner city child whom she later admitted was made up. Wilson makes recent history speak with dramatic and intellectual depth to a set of issues surrounding the everyday, real-world contexts of career, ambition, and racial perceptions and

self-perceptions in American society.

Director Margo Hall's smart and swift West Coast premiere, a coproduction between SF Playhouse and the Lorraine Hansberry Theatre, channels well the play's fleet dialogue and triple-latte energy — perhaps as much an homage to the representation of newspapers in popular culture as an accurate setting of the action at a big-city newspaper. Framed by Lisa Clark's abstract set, a repeating series of banner headlines across the back of the stage, Hall's cast proves sharp and engaging. At the same time, Wilson's penchant for inter-cutting the rapid-fire dialogue between different but simultaneous scenes can seem strained at times, inadvertently pointing up the artificial nature of the set-up at least as much as the resonant ambiguity in the words and situations themselves. Nonetheless, that ambiguity and complexity make *The Story* well worth following through its various twists and turns — not only in terms of plot, but in the unfolding reactions and re-reactions of the audience, as our sympathies and judgments zigzag. **SFBG**

**THE STORY.** Through April 25  
Tues, 7 p.m.; Wed-Sat, 8 p.m.  
(also Sat, 3 p.m.), \$30-\$40  
SF Playhouse, 533 Sutter, SF  
(415) 677-9596

#### STORYTELLING: GARRETT AND MOULTON'S LATEST COLLABORATION

Last year choreographers Janice Garrett and Charles Moulton added a professional component to their 14-year personal relationship. They co-created *StringWreck*, a whimsical yet highly sophisticated collaboration between Janice Garrett and Dancers and the Del Sol String Quartet. Even though these two artists seem to come from different planets, the process clearly worked for them.

In the 1980s Moulton, a former Merce Cunningham dancer, became known for his beautifully pristine Precision Ball Passing dances that have been described as “a living Rubik's cube.” Over the years he has performed them with a few as three and as many as 120 dancers; he has also broadened his choreographic reach into the theater and the movies. As for Garrett, her musically astute and luscious, energy-driven choreography has been part of the Bay Area since 2001, when she returned from England where she spent a major part of her career.

During a recent phone conversation, the couple agreed that their creative differences has increased their respect for each other and has led, as Moulton said, “to many deep and fruitful conversations” so that their collaboration became part of an organic process. *StringWreck* was such an enriching experience that it whetted their appetite for more, particularly since they found willing collaborators.

*The Illustrated Book of Invisible Stories* was created for five of Garrett's own dancers and a “movement choir” of 18. Integral to the *Illustrated Book* — which Moulton describes as drawing on visceral responses to the archetypal images we carry in our bodies — will be the music of vocalist Odessa Chen and composer-musician Jonathan Russell.

(Rita Felciano)

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## Liz Lerman Dance Exchange: *Small Dances About Big Ideas*

**» PREVIEW** Liz Lerman is one gutsy woman. Early in her career she decided that there is more to dance than working with highly trained performers for an audience that wants to be entertained. “There was a time when people danced and the crops grew,” she told a conference of arts presenters 15 years ago. “They danced, and that’s how they healed their children.” For Lerman, the primary function of dance is to heal and create communities. Not only has she taken her Dance Exchange company to parks, schools, and nursing homes, she has included so-called non-dancers in her performances. Today such efforts have become fairly commonplace, except they are usually considered ancillary outreach activities. For Lerman, making “dance of, by, and for the people” — as it has been called — is the foundation of her work. She often weaves spontaneous audience suggestions into her pieces. Older dancers (i.e., over 60) and dancers with disabilities are part of her company. And she doesn’t shrink away from big topics. In 2006 she brought *Ferocious Beauty: Genome* to Yerba Buena Center for the Arts. A hugely ambitious collaboration between artists, scholars, and scientists, this multimedia work explored the forces that had been unleashed with the mapping of the human genome. This weekend she is returning with an equally far-reaching project. *Small Dances About Big Ideas* was commissioned by Harvard Law School for the 60th anniversary of the Nuremberg trials. It looks at atrocities, the law’s ability to address genocide, and our capacity to be either “bystanders” or “up-standers.” **(Rita Felciano)**

**LIZ LERMAN DANCE EXCHANGE** Sat/18-Sun/19, 8 p.m., \$28-\$36.

Jewish Community Center of San Francisco, 3200 California, SF. (415) 292-1233, [www.jccsf.org/arts](http://www.jccsf.org/arts)

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For the complete listings, go to [www.sfbg.com](http://www.sfbg.com).

St; 861-5079. \$15-40. Opens Thurs/16, 8pm. Runs Wed-Sat, 8pm; Sun/19, 7pm; April 26, 3pm. Through April 26. Theatre Rhinoceros presents a workshop performance of John Fisher’s new drama.

**Over the Mountain** Brava Theater, 2781 24th St; 647-2822. \$20-40. Previews Wed/15. Opens Thurs/16, 8pm. Runs Thurs/16-Sat/18, Mon/20, April 23-25, 8pm. Brava Theater, in association with Santa Clara University, presents Brian Thorstenson’s exploration, with music, of contemporary caste systems, censorship, and the political value of art.

### BAY AREA

**The Lieutenant of Inishmore** Roda Theatre, 2015 Addison, Berk; (510) 647-2949. \$13.50-71. Previews Fri/17, Sat/18, & Tue/21, 8pm; Sun/19, 7pm. Opens April 22. Runs Tue-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through May 15. Berkeley Rep presents this bloody comedy by Martin McDonagh.

### ONGOING

**Act a Lady** New Conservatory Theater Center, 25 Van Ness; 861-8972. \$22-40. Wed-Sat, 8pm; Sun, 3pm. Through April 26. NCTC performs Jordan

Harrison’s cross-dressing comedy.

**American Hwangap** Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822. \$45-75. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through May 3. Magic Theatre performs Lloyd Suh’s story of a Korean immigrant who returns to the US on his 60th birthday to reunite with the family he’d abandoned 15 years before.

**» Audacious Artefacts: Parisian Grand Guignol** Hypnodrome, 575 10th St.; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-69. Thurs-Sat, 8pm. Through May 2. Over the years the Thrillpeddlers have dabbled in the diabolic on many levels — from the creepy sci-fi inspired vignette *A Slight Tingling* to the elementally claustrophobic terror of *Orgy in the Lighthouse*. This spring’s lineup of old Parisian Grand Guignol goodies gleefully exploits an array of human phobias old and new: from dikephobia (fear of justice) to bdellophobia (fear of leeches) to a perhaps hitherto undiscovered phobia, the fear of lewd shadow puppetry. The Thrillpeddlers have always delighted in exploring the uncomfortable, the unconventional, and the flat-out impossible, alternating as tradition demands between tales of terror and comic sex farces, and this year they get down and dirty as prostitutes, lecherous country gentry, amoral jungle guides, and naughty nuns slink and prance across the stage in various states of undress and unprincipled behavior. In *Tics*, a hysterically-paced evening of wife-swapping between expansively sleazy Docteur Martin (Eric Tyson Wertz) and his high-strung dinner guest Monsieur de Merliot (TJ Buswell) results in a veritable onslaught of unfortunate physical reactions, while the cruel fate which befalls impossibly perky radiesthesiologist Eveline Ricard (Maria Leigh) in the 1958 adventure thriller *The Head Hunters* hearkens back to the titillating exploitation plots found in vintage men’s magazines. The night ends with an erotic take on the Thrillpeddlers patented spook-show which honestly provokes more laughs than shrieks (or moans), but hey, laughter is sexy too! (Gluckstern)

**Baptized to the Bone** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through May 3. NCTC performs Dave Johnson’s dark comedy about scammers in a small Southern town.

**Bisceglie’s SF Follies** Actors Theatre, 855 Bush;

1-800-838-3006, [www.sffollies.com](http://www.sffollies.com). \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 26. Is there such a thing as follies de grandeur? With implicit debt to Beach Blanket only wetter, this high-energy but wearisome revue from John Bisceglie (creator of the San Jose Follies) purports to take us back, with comic and musical flair, to the good ol’ days of San Francisco. More likely than not, you’ll count those days as any preceding curtain time. True, the young ensemble cast has enthusiasm to spare and bright costumes to boot (minus a recurring “naked” prospector in a beige thong), even if the singing and acting chops are unevenly distributed. The greater problem remains the writing, which seems unsure whether to aim at tourists or locals with its rarely very funny in-jokes, and song-wise goes from respectable to blah lyrical overlays of classic pop fare. The humor, inconsistent at best, also gets downright uncomfortable in its playfully off-color but also off-the-mark ribbing in the direction of Indian genocides or gay cooties. (Avila)

**Confessions of a Refrigerator Mother** Marsh, 1062 Valencia; 1-800-838-5750. \$15-50. Thurs-Sat, 8pm. Through April 25. Carolyn Doyle performs her play based on her own family, including a nine-year-old son with autism.

**“DIVAfest”** Exit Theatre, 156 Eddy; 673-3847, [www.theexit.org](http://www.theexit.org). \$5-20. Showtimes vary. Through April 25. The annual women’s theater festival features the world premiere of Lee Kiszona’s *An Affair of Honor*, a cabaret performance with Shannon Day, and more.

**eccentrics of San Francisco’s Barbary Coast: A Magical Escapade** San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco’s colorful and notorious past.

**Evil Hamlet by Wm Shakespeare** Stagewerx, 533 Sutter; 412-3989. \$20. Thurs-Sat, 8pm. Through April 25. CatchyName puts a sardonic spin on the Bard, moving his classic play to 1965 Brooklyn.

**Executive Order 9066** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-25. Sat, 1pm. Through April 25. Lunatique Fantastique returns with their “live 3D animation” take on the story of a Japanese family’s incarceration in a WWII internment camp.

**Grease** Golden Gate Theatre, One Taylor; [www.shnsf.com](http://www.shnsf.com). \$30-99. Wed/15-Sat/18, 8pm (also

## THEATER

### OPENING

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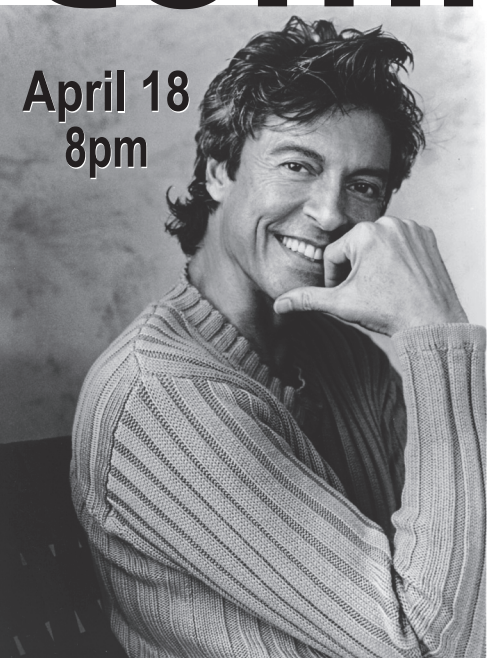
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Wed/15, Sat/18-Sun/19, 2pm). The touring Broadway revival of the famed 1972 musical, later movie, seems a little less rebellious than it once was, and despite a high-energy warm-up act featuring some audience participation under direction of DJ Vince Fontaine (Dominic Fortuna), the opening number, when it finally arrives, initially makes you wonder what you might be doing there in the first place. But then things quickly start to move along, and the genuinely talented and likeable cast locks in the better part of our attention. Even the cameo by Taylor Hicks of *American Idol* fame works predictably, which is to say well, with opening night's screaming teens in the audience no longer needing any cues from Fontaine to play their part. In short, *Grease* has still got a groove, if not quite a meaning. (Avila)

**» The Homecoming** Phoenix Theatre, 414 Mason, Ste 601; 1-800-838-3006. \$30. Thurs-Sat, 8pm. Through May 2. Home sweet hell, North London, circa 1964, the year the late Harold Pinter penned this still fragrant, hilarious, and terrifically creepy vision of the family hearth—in this case a household of grown men, topped by wobbling patriarch Max, an angry, aging, time-killing, and vicious old butcher (dexterously and definitively embodied by an excellent Graham Cowley). Max comes surrounded by twisted son Lenny (Nick Russell) in jacket and tie, dog-simple boxer son Joey (Conor Hamill), and gentle, tightly composed brother Sam (Randy Hurst), a chauffeur. Late one night, prodigal PhD Teddy (Yusef Lambert) slips in the old key and enters his boyhood house after six years self-imposed exile at some American university, bringing with him wife Ruth (a wonderfully far-away yet steely Sylvia Kratins), her chilly discomfort in the testosterone-laden air all but obvious—though as the reunion takes its darkly bizarre course into depravity, Ruth soon proves as much an alpha as any male in the room. Solidly cast and expertly directed by Joyce Henderson, Off Broadway West's intimate season opener is a modestly sized powerhouse, doing justice memorably to this one-of-a-kind family feeding frenzy. (Avila)

**The Love Song of J. Robert Oppenheimer** Custom Made Theatre Company, 965 Mission; 1-800-838-3006. \$15-25. Wed-Sat, 8pm. Through April 25. After a light but firm hand on Albee's *A Delicate Balance*, Custom Made Theatre fumbles this one, dropping a bomb about the A Bomb with director Brian Katz's Bay Area premiere of Carson Kreitzer's 2003 play. Winner of several awards, although it's difficult to understand why in this garish and flat-footed production, *The Love Song of J. Robert Oppenheimer* rehearses (and borrows many a line from) the well-known story of the making of the world's first atomic weapon at Los Alamos under the all-too-Faustian figure of the titular physicist (played by Ian Walker), who ends up on the outs with the McCarthy-era government he so dutifully toadied to during the war. Kreitzer's take includes a Biblically loaded subplot about marriage and infidelity whose feminist overtones partly manifest over the stage, on an unglamorous scaffold gracelessly negotiated by the snake-like figure of Lilith (Jessica Jade Rudholm, garbed artlessly in dark tatters and face paint). Kreitzer also overlays seemingly resonant bits from T.S. Eliot's *Prufrock* poem, although this marriage too feels overly forced and doomed to a short half life—unlike the play itself, whose cheap moralism and strained, empty thematizing drone on for two radioactive acts. (Avila)

**Not a Genuine Black Man** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through May 2. Brian Copeland returns with his long-running solo show.

**The Shape of Things** San Francisco Playhouse, Stage Two, 533 Sutter; www.worklighttheatre.com. \$20. Thurs-Sat 8pm (also April 25, 10pm). Through April 25. Worklight Theatre Company performs Neil LaBute's darkly comic take on the Pygmalion myth in reverse.

**“ShortLived 2.0”** Studio 250, Off-Market Theater, 965 Mission; www.pianofight.com. \$20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

**» Thom Pain (based on nothing)** Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs/16-Sat/18, 8pm; Sun/19, 5pm. Will Eno's *Thom Pain (based on nothing)* is an aggressively funny, coolly insouciant piece of theater terrorism now up in a laser-focused, captivating production from Cutting Ball Theater. Bay Area audiences were introduced to Eno's blazing wit and word play last year in Berkeley Rep's local premiere of *Tragedy: A Tragedy*, but *Thom Pain*, a tortuous and wonderfully hostile-hospitable monologue, achieves a kind of ideal setting and performance in this intimate production executed to the hilt by a very

impressive Jonathan Bock, under admirable direction by Marissa Wolf. (Avila)

**Point Break Live!** CELLSpace, 2050 Bryant; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Fri, 9pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**» Rabbi Sam** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$18. Thurs-Sat, 8pm; Sun, 7pm (except Sun/19, show at 2pm). Through May 10. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.

**» The Story** SF Playhouse, 533 Sutter; 677-9596. \$30-40. Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm). Through April 25. SF Playhouse and Lorraine Hansberry Theater co-present Tracey Scott Wilson's play about an ambitious newspaper reporter whose stories are too good to be true.

**War Music** American Conservatory Theater, 415 Geary; 749-2228. \$14-71. Tues-Sat, 8pm (also Sat-Sun and Wed/8, 2pm). Through April 26.

ACT's Lillian Groag adapted and directs this interpretation of Christopher Logue's *Iliad* translation. **Wicked** Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$25-99. Tues-Sat, 8pm; Sat-Sun, Wed/15, April 22, 29, May 6 and 13, and June 24, 2pm; May 24, 31 and June 7, 14, and 21, 7:30pm. Through June 27. Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila) **Wormhole** Socha Café, 3235 Mission; www.crowdedfire.org. Free. Fri-Sat, 8pm (no show April 24); April 19, 3pm. Through April 25. Crowded Fire Theater's 2009 Matchbox Production -- designed to develop new works in intimate settings -- is Marilee Talkington's 3-D sculptural soundscape.

## DANCE

**“Cubacaribe Festival of Dance and Music”** Dance Mission Theater, 3316 24th St; 826-4441, www.dancemission.com. Fri-Sat, 8pm; Sun, 2

and 7pm, through May 2. May 3, 7pm. \$12-22. The festival celebrates its fifth anniversary with three consecutive weekends of though-provoking workshops, lectures, and performances.

**Janice Garrett + Dancers** Yerba Buena Center for the Arts, 701 Mission; 392-2545, www.ybca.org. Thurs-Sat, 8pm; Sun, 7pm. \$25-32. Garrett and Charles Moulton create the world premiere of *The Illustrated Book of Invisible Stories*, featuring five soloists and an 18-person movement choir.

**LINES Ballet** Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.yerbabuenaarts.org. Fri-Sat, 8pm; Sun, 3pm; April 22, 8pm. Through April 26. Alonzo King's celebrated contemporary ballet company presents NEA-dubbed American Masterpiece *Signs and Wonders*.

**Liz Lerman Dance Exchange** Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org/arts. Sat, 8pm; Sun, 7pm. \$28-32. Commissioned by Harvard Law School for the 60th anniversary of the Nuremberg trials, *Small Dances About Big*

*Ideas* uses movement, spoken word, and soundscape to examine the aftermath of the Holocaust.

## PERFORMANCE

**“Shadow Circus Vaudeville Theatre”** Climate Theater, 285 9th St; www.musicboxseries.com. Wed, 8pm. \$7-15. SF's most belligerent puppetry troupe presents this fantastical show about a man trying to improve his life with the self-help book “The Secret.”

**“Things We Made”** Dark Room Theater, 2263 Mission; 401-7987, thingswemade.com. Sat, 10pm. \$10. Patrick Bulger and Jesse Fernandez host this comedy show featuring Alex Koll, Rusty Mahakian, Edwin, Rachel McDowell, and more.

**“Traditions/Transformations 2009”** CounterPULSE, 1310 Mission; (800) 838-3006, www.counterpulse.org. Fri-Sat, 8pm; Sun, 2pm. \$10-15. Asian Improv arts and Genny Arts present works by Melody Takata, Genny Lim, and Tatsuo Aoki drawing upon cultural legacies that reveal new possibility. **SFBG**

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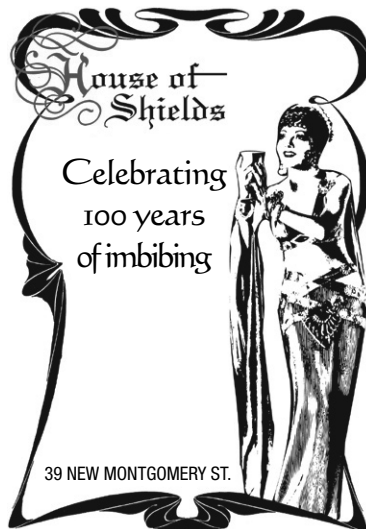
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# Joey Stevenson

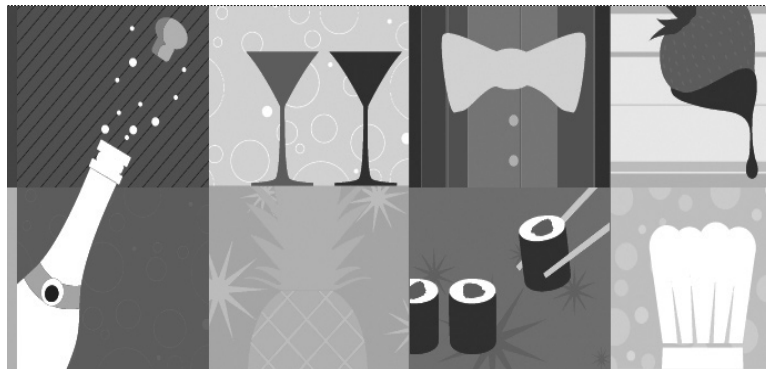


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## EVENTS



## Depression-era dining

**» PREVIEW** Ah, the economic downturn. I'm sitting at my desk, eating instant noodle soup and dreaming of more luxurious times. Times when I'd find myself somewhere like Share Our Strength's Taste of the Nation, a benefit featuring more than 20 of the area's best restaurants and bartenders — and raising funds to end childhood hunger in San Francisco. If I had \$75 to spare, I could be at the tasting reception, hosted by Absinthe's Jamie Lauren. A bit more pocket change (OK, it's \$175 more) and I'd also enjoy a multicourse dinner with premium wine pairings. A fantasy closer to my actual budget, though, is ViniPortugal's Wine Tasting. One \$35 advance ticket takes my imaginary self to the Westin St. Francis, where I'd taste every one of 250 quality wines from Portuguese vintners while noshing on appetizers and supporting WomenHeart, an organization helping women with heart disease. Or perhaps I'll take Dream Molly on a date to Campton Place, where I'll feast on the \$45 three-course Stimulus Menu.

But times (and bank accounts) being what they are, my Cup O' Noodle alternatives are going to be a bit less swank — though no less tasty. Find me Thursday at Paragon, where a brat sandwich, fries, sauerkraut, and a Fat Tire costs a mere \$13. And next week? Tuesdays with Morty's. The deli offers a delicious Reuben sandwich and a PBR for \$7, and is now open until 8 p.m. (**Molly Freedenberg**)

**Taste of the Nation.** April 23, 5:30pm, \$75–\$250.

Field Club Lounge at AT&T Park, SF. [taste.strength.org](http://taste.strength.org)

**Wine of Portugal Wine Tasting.** Thu/16, 5:30–8pm, \$35–\$50.

Westin St. Francis, 335 Powell, SF. [www.viniportugal.pt](http://www.viniportugal.pt)

Events listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

**Earth Stroll: A Healthy Planet, Healthy You** Crissy Field Center, 603 Mason, and Richmond District Neighborhood Center, 741 30th Ave; (415) 561-7765. 10am–3pm, free. Educational eco-activities and games to celebrate Earth Day. **Physics of Toys: Green Gadgets for a Blue Planet** Exploratorium, 3601 Lyon; (415) 561-0360. 11am, regular museum admission. Materials provided for making solar-powered toys and other earth-friendly gadgets.

**BAY AREA**  
**The Crucible's Spring Open House** The Crucible, 1260 7th St, Oak; (510) 444-0919. 11am–5pm, free. Showcases and demonstrations of collaborative art projects that utilize fire, metal, glass and light. **Terrarium Trunk Show** 3339 Lakeshore, Oak; (510) 419-0451. 2pm, free. The living art of Kat Geiger's unique terrariums, with refreshments and live music.

## SUNDAY 19

**28th Annual Northern California Book Awards** Koret Auditorium, Main Library, 100 Larkin; (415) 957-1205. 1pm, free. Hear local critics read nominated books, discuss their merits, and announce the winners.

**BAY AREA**  
**Activist Training** Temple Beth Shalom, 642 Dolores, San Leandro; [www.alamedadeathpenalty.org](http://www.alamedadeathpenalty.org). 1pm, free, RSVP required. Join other anti-death penalty activists and hear updates on the issue and recent achievements.

## TUESDAY 21

**"Budgets and Ballot Propositions that Kill"** Unitarian Universalist Center, Fireside Room, 1187 Franklin; (415) 552-8800. 1pm, free. Hear how the ballot initiatives for the May 19 special election adversely affect seniors, kids, people with disabilities, low-income working families and many vital services. **SFBG**

# CONCERT UPDATE

## FEATURED SHOW



## DEVENDRA BANHART

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## THIS WEEK

**THE DEREK TRUCKS BAND**  
4/15 Grand Ballroom

**DEVENDRA BANHART**  
4/16 Yoshi's SF

**DR DOG**  
**THE CAVE SINGERS**  
4/16 Fillmore

**GLASVEGAS**  
**MARK SULTAN**  
4/16 Great American Music Hall

**B.B. KING**  
4/16 Fox Theater

**BAND OF HORSES**  
4/17 Fox Theater

**TRAINWRECK RIDERS**  
4/17 Hemlock Tavern

**JAMIE STEWART (XIU XIU)**  
4/17 Cafe du Nord

**PAUL WELLER**  
4/17 Warfield

**THE FRAIL**  
4/17 Bottom of the Hill

**THE BLACK KEYS**  
**THEE MAKEOUT PARTY**  
4/18 Fox Theater



**AC/DSHE**  
4/18 Red Devil Lounge

**KIMYA DAWSON**  
4/19 Rickshaw Stop

**BLACK KIDS**  
**MATES OF STATE**  
4/20–21 Independent

**BLOC PARTY**  
**MENOMENA**  
4/20 Fox Theater

**FLEET FOXES**  
**BLITZEN TRAPPER**  
4/21 Fox Theater

**THROBBING GRISTLE**  
4/23 Grand Ballroom

**DAVID WILCOX**  
4/23 Swedish American Hall

**VIENNA TENG**  
4/24 Yoshi's

**MR. LIF**  
4/24 Bottom of the Hill

**PAPERCUTS**  
**THE FINCHES**  
4/24 Cafe du Nord

**JOHN PRINE**  
4/25 Warfield



**COLD WAR KIDS**  
**THE CRYSTAL ANTLERS**  
4/28 Fillmore

**THE FAINT**  
**LADYTRON**  
4/29–30 Fillmore

**THAO WITH THE GET**  
**DOWN STAY DOWN**  
4/30 Independent

**VAN MORRISON**  
5/2–3 Greek Theatre

**DAMIEN JURADO**  
5/5 Bottom of the Hill

**SEAL**  
5/5 Fox Theater

**THE SHINS**  
5/9 Fox Theater

**CLOUD CULT**  
5/12 Independent

**CORNELIUS**  
**DEERHOOF**  
5/12 Fillmore

**THE ALLMAN BROTHERS BAND**  
5/12–13 Fox Theater



**M. WARD**  
5/16 Fox Theater

**MOGWAI**  
**DEAD MEADOW**  
5/17 Grand Ballroom

**THE KILLS**  
5/19 Fillmore

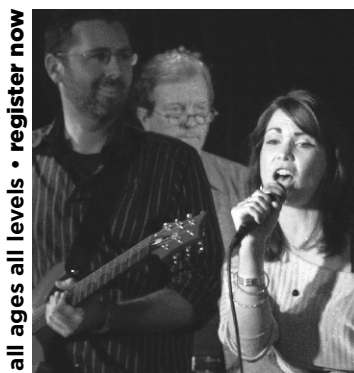
**JOHN VANDERSLICE**  
5/19 Rickshaw Stop

**FLEETWOOD MAC**  
5/20 ORACLE Arena

**DREDG**  
5/20 Bimbo's

**TV ON THE RADIO**  
**DIRTY PROJECTORS**  
5/22 Fox Theater

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## SINGLES PARTIES

**APR 17** An Elegant Evening at the Claremont, Berkeley

**APR 18** Dance on the Bay, Burlingame

**APR 24** Silicon Valley Singles Convention, Palo Alto

**APR 25** Blue Jean Ball, Petaluma

**APR 28** Young Single Professionals Mixer & Dance, San Francisco

**MAY 1** Baby Boomers Convention, Millbrae

**MAY 2** Fremont Singles Mixer with Optional Live Band Dance

**MAY 8** Lock & Key Dance, Palo Alto

**MAY 9** Singles Mixer & Live Band Dance, Benicia

**MAY 23** Singles Day at the Mountain Play, Mill Valley

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Please check with music venues for prices and availability

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# food + drink

(1) Dim sum, Ton Kiang

(2) Hunky Beau's brisket

(3) Pizza d'Asti and Prosecco, Palio d'Asti

(4) Basil Napoleon, Chapeau!

(5) Bacon-wrapped, mushroom-stuffed pork roast and Lagunitas pilsner



## Honey, I torched the chicken

By Paul Reidinger  
paulr@sfbg.com

You might think, with today's endless parade of television cooking shows, that the dining public's appetite for a theatrical restaurant experience might be whetted. But mostly this does not seem to be the case. Oh, we have plenty of display kitchens, and soufflés finished tableside, and occasionally you might happen upon on a cheese cart, or a foie gras or champagne cart. Yet the typical restaurant experience is notably slim on any actual culinary drama, unless something goes dreadfully wrong: a steak burned, a chicken paillard undercooked, a tray of dirty dishes dropped.

Then there might be a scene, with some lively dialogue. But this doesn't happen often. The usual course of

events is that food is ordered and, later, brought, ready to eat. If your restaurant has a display kitchen, you might have caught a glimpse of line cooks doing something or other, but the likelihood is that you wouldn't be able to figure out what they were up to, and almost certainly you would have no way of knowing whose plate they were working on.

Imagine my delight, then, when the chicken volcano (\$19) at Grand Pu Bah, an 18-month-old Thai restaurant near the Concourse Exhibition Center at Eighth and Brannan streets, turned out to be almost as exciting as a high school science experiment. The roasted bird arrived, still mounted on its upright roaster. The server, after muttering a few cautionary words (or perhaps a prayer), emptied a small tumbler of some kind of liquor over

the chicken (actually a game hen) — I thought I heard “151” and “tequila” — lit a match, and set my dinner gloriously ablaze. He did not say *Opa!*, as the Greeks do when lighting saganaki cheese on fire, but the omission did not matter, because the hen burned a beautiful, steady, Bunsen-burner blue for seconds that might have stretched into a minute.

When the flame finally died out, the bird had a crisp-crinkly golden skin as impressive as that of any roast chicken in town. Even if the dish had been bad, I would have said nothing, having enjoyed the show (and discreetly warmed my hands). But the meat was tender and moist, the accompanying roasted cauliflower florets and potato quarters tasty (despite not being torched), and the ramekins of mysterious dipping sauces (one red,

The menu at stylish Grand Pu Bah features dressed-up Thai street food like golden carrots (left), oysters (center), and Thai iced tea.

GUARDIAN PHOTOS BY RORY MCNAMARA

the other neatly divided between red and green by a bisecting diagonal, like a flag) welcome. Even good chicken benefits from a bit of extra help. My only complaint: the hen was awkward to eat. The server, having kindled his blue blaze and departed, did not return to lift the finished item from its perch. Since I couldn't see a graceful way to do it, I just hacked away as discreetly as possible while thinking there must be a more elegant way.

Elegance, interestingly, otherwise pervades Grand Pu Bah. Despite the silly name, the restaurant is surely among the most stylish Thai places in the city and is, really, stylish by any standard. The space, which spreads away from the entrance like a baseball diamond folding out from home plate, includes a handsomely backlit bar, walls textured with what

appear to be wood cuttings and offset bricks, and paper lamps that hang from the ceiling like giant *porcini* stems being air-cured for some kind of mushroom prosciutto. The overall flavor of the design suggests a contemporary California restaurant, and indeed executive chef Teerapong Khantawisut's menu emphasizes “local and seasonal ingredients.” At some point will this be required by law?

The menu offers “Thai beach cuisine” in the “family style” — sharing is encouraged — and includes a raw bar (with oysters and sashimi), a conventional array of appetizers, soups, salads, and main courses, and a large collection of shareable plates grouped under the rubric “street food.” Why the chicken volcano should have been slotted in here isn't obvious; it's hardly

CONTINUES ON PAGE 46 »

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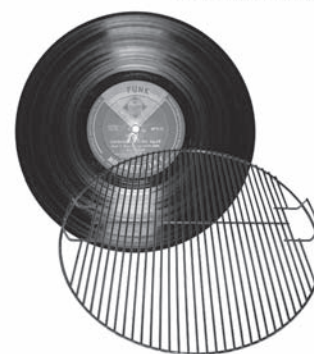
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## Grand Pu Bah CONT.

street food and not all that shareable.

Some of the other offerings here spread themselves around the table much more easily: sizzling spicy beef pad cha (\$18), for instance, strips of flank steak tossed with slivers of bell pepper and fresh chile and cubes of Thai eggplant and electrified by kaffir lime leaf and wild ginger. For a slightly sweeter tack, there's roasted duck in a broad-shouldered but well-behaved coconut-red curry sauce fructified by pineapple chunks, lychee nuts, grapes, and tomato quarters. (Tomato is a fruit, don't forget!)

And, of course, appetizers and salads are shareable, even if they're not marked that way. Sizzling spicy prawns (\$10) were indeed sizzling — they arrived, like fajitas, on a hot cast-iron platter — and were souped up with chiles, cilantro, lemongrass, and lime. I liked the chunked taro root added as ballast to fresh rolls (\$8), otherwise filled with a traditional jumble of tofu, basil, cilantro, and cucumber; the root meat was both creamy and weighty. A similarly moderating influence would have benefited the seafood salad (\$14), which was a kind of southeast Asian caesar salad — romaine hearts tossed with prawns, scallops, and calamari — but finished with a spicy lime vinaigrette that was the spiciest vinaigrette I've ever had, including my own, and George likes spicy chicken. It isn't every day you come across a salad that's almost too hot to eat. This one had me panting like a dog on a blazing August afternoon.

We laughed, we shared, we panted, we thought the dessert menu was a little perfunctory and was the one dimension in which Grand Pu Bah is more Thai than California. Fried bananas (\$8) come with beer ice cream — weird, slightly sharp but acceptable. And yet: never again. The beer is Singha, which is always good and is at its best when icy cold, not as actual ice. **SFBG**

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and was practiced among religious groups in Egypt as early as 3,200 BC.

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# Angels

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

## CHEAP EATS



Not even duck soup can save me now. The children I put to sleep ... they want stories.

"I had a black eye," I began, "a swollen, purple nose, and tears streaming down my face." I was lying on my back on the floor in the dark, next to their bunk beds.

"No no no," the voice on top said. "Make one up this time."

"When I was a little girl," I began, as I always do when I'm making one up.

The voice of the bottom bunk interrupted. "In this one make the fox eat the chicken."

"No no no," said the voice on top. "Make one up where the chicken eats the fox." He laughed his angelically evil laugh.

"Yeah!" she said, laughing hers. "Yeah, where —"

"This story doesn't have any chickens in it," I said.

The silence was spectacular, my audience mine. I promised the usual: that if neither one said another single word, from that moment on, I would stay right there in the room with them when the story was over, until everyone was asleep. I said that in any case I would see them in the morning, and if anyone had any questions or comments we would discuss them over pancakes. "But if you want me to stay in the room right now," I said, "you have to put your heads on your pillows, close your eyes, and just listen."

This they did, the sweeties, but Top Bunk, being a little too eager to please, overshot the pillow and bounced his head off the headboard, necessitating an ice pack. When I came back from the kitchen, Bottom Bunk was cold and wanted me to snuggle with her.

The story I told, finally, from the floor, once everyone was properly iced and snuggled and re-sworn to silence, started with "When I was a little girl, between your age and yours," and ended last night at the International Terminal of the San Francisco Airport.

In between there was plenty of time for two little children to fall asleep, wake up, go to school, grow into adults, and surrender to the cold, stark reality of make-believe, or — who knows — maybe even experience, just once, the upending

shock of true, fiery, electric, and impossible love, the kind where whole worlds, not just bodies, collide.

Kids aren't angels. They're kids. They kept their heads on their pillows, their eyes presumably closed, and bravely just breathed. Then afterward I could hear their wheels spinning, the little coughs and sniffs, restless repositioning of arms and legs.

Their questions went without saying, but I knew what they would be, and had marked them all, along the way, for later, for morning, for pancakes ...

What does pneumonia feel like? What's an exchange student? Oxygen tent? How can duck soup taste so dark and good and still be medicine? And why couldn't you finish it? Can you go to jail for stealing a roll of toilet paper from a ladies room? What does Fung Lum mean? Can people really fly higher than airplanes? If you liked the same stuff and never wanted to stop playing together, why did you stop? How come we wish on stars but not the moon?

Adults aren't angels. The dishes needed done, the counters wiped, and the kitchen floor swept. It was garbage night. I hadn't slept since Sunday, bathed since Monday, or changed my clothes since Tuesday. I'd cancelled meetings, missed deadlines, left work early, and concocted a really very unforgivable dinner that no one, not even parents, could quite fathom. That was Wednesday. On Thursday they ordered pizza.

And I lay on the kids' room floor long after they'd both spun down into differently delicious dreams, forgetting every single thing except and until pancakes. Awake as always, as low, loved, and lonely as the kid-beaten, bent-tailed, poopy-butt cat curled up next to me, I lay with my black eye and almost-broken nose, tears brining my crows feet and basting my ears, thinking soft fingers on faces and wondering how in the world I would answer the one about the moon. **SFBG**

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## film

Winston-Salem, N.C., is the unlikely setting for an even more unlikely friendship that develops between *Goodbye Solo*'s solitary introvert William (Red West) and jocular cab driver Solo (Souléymane Sy Savané). At right, promo art convincingly conveys the awesomeness of the Jack Palance-starring *Mister Scarface*.

PHOTOS COURTESY OF ROADSIDE ATTRACTIONS; *MISTER SCARFACE* PHOTO COURTESY OF ALAMO DRAFTHOUSE CINEMA



## Carolina blues

*Goodbye Solo*, hello filmmaking triumph

By Cheryl Eddy  
cheryl@sfbg.com

Ramin Bahrani is a young filmmaker who's beloved by critics and whatever arthouse-type audiences have been lucky enough to catch his work, thus far 2005's *Man Push Cart* and 2007's *Chop Shop*. Born in America to Iranian parents, Bahrani was educated at Columbia University and set both of those films — minimalist marvels that racked up kudos galore at global fests — in New York City. His latest, *Goodbye Solo*, shifts from gritty N.Y. to depressed Winston-Salem, N.C., where Bahrani was raised. Winston-Salem is home to Wake Forest University, Krispy Kreme Doughnuts, and RJ Reynolds Tobacco Company; it's also where Bahrani met the real-life characters who inspired *Solo*'s tale of an elderly Southerner, William (Red West) who reluctantly befriends the Senegalese cab driver, Solo (Souléymane Sy Savané), who regularly shuttles him around town.

In the film's first scene — which really begins mid-scene, as if the camera just happened to

be turned on at an unspecified moment — Solo has laughingly just agreed to take William to the mountain hamlet of Blowing Rock in two weeks' time. As becomes increasingly clear, it's a two-hour trip from which William does not plan to return. Solo, who dreams of being a flight attendant despite the disapproval of his hugely pregnant wife (mother to his feisty nine-year-old stepdaughter), reaches out to the lonely William for reasons he doesn't quite understand. For his part, William would prefer to be left alone as he quietly ties up his affairs, though he does begrudgingly allow Solo to bunk down in his motel room when Solo's career aspirations cause a marital rift.

West, a high school pal of Elvis Presley and a member of Presley's Memphis Mafia (until *Elvis: What Happened?*, a 1977 tell-all co-written with other posse members), was a stunt player during the King's Hollywood years. (As a big-screen presence, West is perhaps most recognizable as one of Patrick Swayze's small-town allies in 1989's immortal *Road House*.) His

William is gruffly taciturn, with a mournful aura that suggests a past full of transgressions and a present choked with regrets.

By contrast, Solo is an ebullient force, working hard and hustling harder to get ahead. He takes to William immediately, dubbing the older man "Big Dog" and convincing him to ride around with him and even kick back with a beer at the local pool joint. It's only when he interferes with William's Blowing Rock plans that he understands the difficult choice he'll have to make, should he want to become the friend William truly needs.

Hollywood films about aging are generally sappy, preachy, and stuffed with cringe-inducing scenes of distinguished actors skydiving (see: 2007's *The Bucket List*). Not only does *Goodbye Solo* approach the subject with dignity, it balances out the grimmer William plot with Solo's optimistic embrace of everything in his life. Realism, with naturalistic acting and locations, is Bahrani's technical gift. Along with co-scriptwriter Baharez Azimi, he's also able to hew giant, honest emotions from tiny moments and seemingly ordinary situations. **SFBG**

**GOODBYE SOLO** opens Fri/17 in Bay Area theaters.

### FIENDS, EYEPATCHES, AND FEMMES FATALES: CINEMAPOCALYPSE UNLEASHES A TEXAS CINEMA MASSACRE

The cause of showing neglected old films on 35 mm — that vanishing format — is one recently taken up by a number of local presenters, including the Film on Film Foundation and Midnites for Maniacs. We're not alone in that pursuit, with one notable purveyor of vintage esoteria on celluloid being Austin, Texas' Alamo Drafthouse. Its Cinemapocalypse programmers are currently on an "Invasion U.S.A." tour bringing disreputable shlock to big screens along the West Coast.

Yerba Buena Center for the Arts' double bill on Saturday spans the Atlantic with gratuitous violence and toplessness. Fernando Di Leo's 1976 *Mister Scarface* is a lively example of the crime thrillers Italy churned out back then for the international grindhouse circuit. Italian-looking German and Fassbinder regular Harry Baer and German-looking Egyptian Fulci/Franco regular Al Cliver play cocky play dudes out to shake down Jack Palance's titular mob boss. As their flamboyant older sidekick Vittorio Caprioli opines, "That's a-Scarface. He's-a bad news, I tell ya. Just-a looking at him and my asshole a-twitches."

Its marginally less obscure co-feature is Paul Nicholas' incredibly tawdry 1983 *Chained Heat*, considered by many the greatest of all W.I.P. (Women in Prison) flicks. The cast alone clinches it: Linda Blair, Sybil Danning, Tamara (1973's *Cleopatra Jones*) Dobson, Stella Stevens, Edy Williams — you get the idea.

Midnites for Maniacs gets into the Texas action with a "Fighting Back in the '80s" quartet at the Castro Theatre on Sunday. *Escape from New York* (1981) you've seen, and 1983's *Vigilante*, a.k.a. *Street Gang* (Fred Williamson and Robert Forster go *Death Wish* on the usual cackling punk-scum "animals"), is no rarity. But curious minds really want to know about 1982's kitchen-sink exploitation blowout (cannibal monks! T&A! Kung fu! Cameron Mitchell!) *Raw Force*. And you haven't lived till you've seen *Lady Terminator*, a 1988 Indonesian whamsit about an ancient nymphomaniac water goddess who towels off to wreak havoc on the police force and civilian penises of modern Jakarta. It's vagina dentaterrific. **(Dennis Harvey)**

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## In a Dream

» **REVIEW** Jeremiah Zagar's feature has a subject that's not just close to home, it's in his home: father Isaiah is an eccentric artist who's created extraordinary mosaics covering myriad walls, rooms, and several entire buildings in Philadelphia. Julia, his wife of 43 years, views herself as the necessary "reality base" to his "crazy, self-absorbed but amiable ... rare flower." Isaiah is a bit of an exhibitionist, his art a "journal of my life" that might easily embarrass family members less accustomed to his idiosyncracies. His past encompasses childhood molestation and institutionalization, while the present is imperiled by "delusions of grandeur." During the several years Jeremiah shot this documentary — at first intended as a simple tribute to a very creative parent — Isaiah upset the family's long-term yet still very delicate balance by springing a major crisis. On top of that, the filmmaker's brother moves back in, his marriage collapsed and substance-abuse problems evident to all. The Zagars aren't anybody's idea of a standard-issue nuclear unit, but this quietly engaging portrait transcends train-wreck fascination because for all their quirks, they are functional — close, loving, and supportive. Also, because Isaiah's epic mosaics of tile, paint, and embedded detritus are so remarkable, you'll want to book the next flight to Philly to see them first-hand. **(Dennis Harvey)**

**IN A DREAM** opens Fri/17 at the Roxie. See Rep Clock.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamal, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

### OPENING

**The Black Balloon** This Australian import is about a boy coming of age in the shadow of his autistic older brother; Toni Collette plays their mom. (1:37) *Embarcadero*.

**Crank: High Voltage** Jason Statham: the man, the movie genre. (1:25)

» **Goodbye Solo** See "Carolina Blues." (1:31) *Clay*.

» **In a Dream** See pick box. (1:20) *Roxie*.

» **17 Again** Matthew Perry as an older Zac Efron? Nuh-uh. (1:35) *Grand Lake, Presidio*. **Shall We Kiss?** Meeting by chance in Nantes, Parisian Emilie (Julie Gayet) and localite Gabriel (Michael Cohen) sense a spark that carries them through dinner till late in the night. But when he wants to swap spit, she resists and insists on telling a story first about best friends Nicolas (writer-director Emmanuel Mouret) and Judith (Virginie Ledoyen). When these platonic pals decide to experiment with a kiss (supposedly to get date-shy Nicolas' moves up to speed), they like it to the point of seriously endangering their other romances both prospective and extant. This kind of very Gallic yakfest only wants to charm and titillate a little; after a first-date dinner with liberal wine application, it might just do the trick. But under less ideal circumstances you might just find Mouret's sexless sex comedy coy, labored, and forgettable, like Rohmer without the intellectual buzz. (1:42) *Embarcadero, Smith Rafael*. (Harvey)

**State of Play** Russell Crowe heads an all-star cast in this investigative-journalism political thriller

from the director of 2006's *The Last King of Scotland*. (1:58) *Marina, Orinda*.

### ONGOING

» **Adventureland** (1:47) *Empire, Grand Lake, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki*.

**Ballerina** (1:20) *Opera Plaza*.

**Dragonball: Evolution** (1:24) *1000 Van Ness*.

**Duplicity** (2:05) *1000 Van Ness, SF Center, Sundance Kabuki*.

**Fast and Furious** (1:47) *1000 Van Ness*.

» **Gomorrah** (2:15) *Lumiere*.

**Hannah Montana: The Movie** For those who have failed to make *Hannah Montana* appointment television, a summary: Miley Cyrus, daughter of Billy Ray, plays Miley Stewart, daughter of Robby Ray, a Tennessee-born country girl turned L.A. mega-pop star who gets "the best of both worlds" by maintaining two personas — Miley, normal if immoderately klutzy teenager, and Hannah Montana, bewigged stadium icon to screaming grade-schoolers everywhere. The feature-length version cranks up the drama — though the physical comedy borders on the sadistic — as Miley begins to crack under the attendant pressures of a double life and also meets a handsome young aspiring chicken farmer (Lucas Till). If you begin by bracing yourself as the lights dim amid the piercing racket of shrieking tweens, you will likely maintain this posture throughout the antic, whiplash-paced film, which packs in concerts, hip-hop hoedowns, oily gossip-rag journals, teen romance, life lessons, a brawl over high-end stilettos with Tyra Banks, a Taylor Swift cameo, rustic familial sing-alongs on the porch (all such outbreaks marred by oil-slick studio production), and sundry performances by our dissociative young heroine. Impressionable viewers will not learn much about coherent, well-paced storytelling, but in between mediocre CONTINUES ON PAGE 50 »



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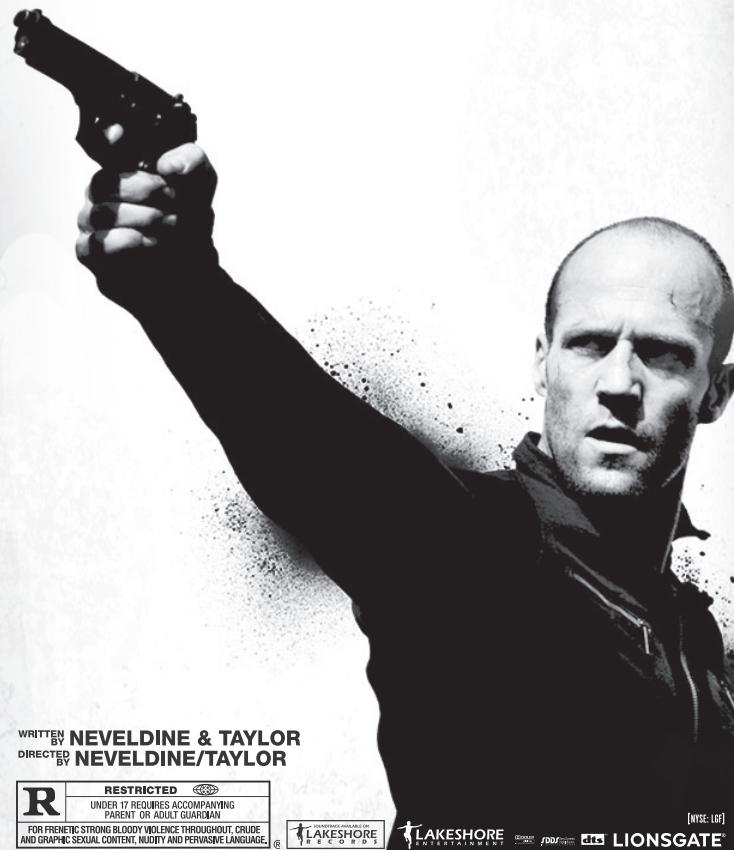
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song-and-dance numbers by Miley-Hannah, they will be instructed on the importance of honoring one's roots as well as possible downsides to sprawling mall culture. (1:38) *Oaks*, 1000 Van Ness, SF Center. (Rapoport)  
**The Haunting in Connecticut** (1:32) 1000 Van Ness, SF Center.

**Hunger** (1:36) *Opera Plaza*.  
**I Love You, Man** (1:45) *Marina*, 1000 Van Ness, Orinda, *Sundance Kabuki*.  
**Knowing** (1:55) 1000 Van Ness, SF Center.  
**Medicine for Melancholy** (1:27) *Roxie*.  
**Monsters vs. Aliens** (1:34) *Grand Lake*, 1000 Van Ness, SF Center.

**The Mysteries of Pittsburgh** (1:35) *Opera Plaza*, *Smith Rafael*.

**Observe and Report** At some middle point in *Observe and Report*, Detective Harrison (Ray Liotta) gleefully breaks it to mall cop Ronnie Barnhardt (Seth Rogen) that the results of his psychological evaluation ensure he will never make the force. As the scene continues, a coworker of Harrison's walks out from his hiding place and leaves, saying something like "I thought this would be funny, but it's just sad." This would make a pretty good tag line for *Observe and Report*, an ostensible farce about a Keystone mall cop's nutty reign of terror. What's really on display is a lopsided tonal stew about a believable social moron trying to bring what order he can to his life through as much fascism as his meager station allows. The movie can be quite funny but not near as often as it tries, and then there comes a point after which its not clear that writer-director Jody Hill (director and co-writer of 2006's much-loved *The Foot Fist Way*) still even intends to make us laugh. That there's someone out in the world just like cosmetics-counter employee Brandi (excellently handled, whatever the director's intention, by Anna Faris), some hateful and tragic humanoid who inspired the role, makes me genuinely sad. I think it makes Hill sad too. That doesn't make for a great movie necessarily, but such fare tends to earn a lot of eleventh-hour champions. No other recent film experience — 2003's *Bad Santa* is the last one that comes to mind — seems so destined for the long track of dismissal and reassessment and re-dismissal and re-reassessment. I expect I'll be on each bandwagon. (1:25) *Four Star*, *Grand Lake*, 1000 Van Ness, *Presidio*, SF Center, *Sundance Kabuki*. (Shamai)

**Paris 36** (2:00) *Empire*, *Opera Plaza*, *Smith Rafael*.

**Sin Nombre** (1:36) *Embarcadero*, *Sundance Kabuki*.

**Skills Like This** (1:28) *Elmwood*, *Sundance Kabuki*.

**Slumdog Millionaire** (2:00) *Oaks*.

**Sugar** Co-writer-directors Anna Boden and Ryan Fleck made their feature debut in 2006 with *Half Nelson*; that film's same keen sense of atmospheric and character detail, as well as resistance to sensationalism or cliché, is on display again in their new film, *Sugar* — possibly the best narrative film ever about the world of pro baseball. It may not have the sentimental or fantasy appeal of 1988's *Bull Durham*, 1989's *Field of Dreams*, 1984's *The Natural*, etc., but as with *Half Nelson*, Boden and Fleck create something that's at last deeply satisfying, though their happy ending isn't at all one you (or the protagonist) might've planned two hours earlier. In the Dominican Republic, baseball is a national obsession as well as major export. Miguel (Algenis Perez Soto), a coolly self-possessed 19-year-old, is called Sugar because, he brags, "I'm sweet with the ladies" — but more seriously, "I've got the sweetest knuckle curve you've ever seen." His hopes of breaking into the majors are everybody's, from his girlfriend and mother to the hometown friends who'll live vicariously through his success. His pitching skills get him plucked from Boca Chica baseball academy to a cattle-camp in Phoenix where a lot of other Dominicans await their big chance — or discover it will never come. Sugar, however, gets hand-picked for the minor league Kansas City Knights where, after a fumbling start, he looks like star material. Boden and Fleck did their research and then some. To their further credit, it's all so fully integrated *Sugar* feels more verité than instructive. Like the performance of Soto (who'd never acted before, and might not again), the film doesn't outline its agenda or emotions — indeed, some might find it a little too internalized and averse to melodrama. Yet it does exert a spell, building almost unnoticeably until the cumulative effect quietly exhila-

CONTINUES ON PAGE 52 >>

**"FUNNY AS HELL... ROGEN IS NUTSO HILARIOUS. 'OBSERVE AND REPORT' REVELS IN CREEPING YOU OUT AND MAKING YOU LAUGH-HARD."**

Peter Travers, ROLLING STONE

**"FUNNY, OFTEN OUTRAGEOUSLY SO."**  
Leah Rozen, PEOPLE MAGAZINE

**"A LANDMARK COMEDY. SPECTACULARLY FUNNY. AN ENSEMBLE OF COMIC GENIUSES."**  
David Edelstein, NEW YORK MAGAZINE

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Lisa Schwarzbaum, ENTERTAINMENT WEEKLY



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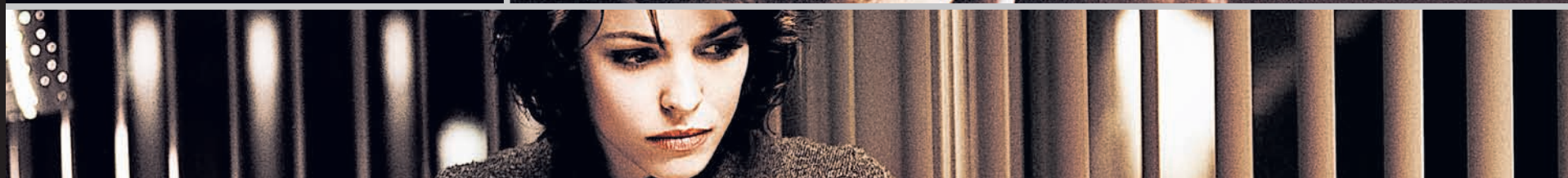


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rates. (1:54) *Embarcadero*. (Harvey)  
**» Sunshine Cleaning** (1:42) *Embarcadero*,  
*Empire*, *Four Star*, *1000 Van Ness*, *Orinda*,  
*Presidio*, *Sundance Kabuki*.  
**Theater of War** (1:35) *Roxie*.  
**Tokyo!** (1:52) *Opera Plaza*.  
**» Tokyo Sonata**  
 (1:59) *Lumiere*, *Oaks*.  
**» Two Lovers**  
 (1:48) *Lumiere*, *Oaks*.  
**» Valentino, the Last Emperor** (1:32)  
*Embarcadero*, *Smith Rafael*.

## REP PICKS

**» "Cinemapocalypse"** See "Fiends,  
 Eyepatches, and Femmes Fatale." *Castro*,  
*Yerba Buena Center for the Arts*.  
**» I Knew It Was You: Rediscovering John**  
**Cazale** For an actor, a total of five fea-  
 ture films over six years' course might not  
 seem all that imposing a career — unless  
 the actor is John Cazale, and each of those  
 five is a certified, Best Picture-nominated

classic. What would the landscape of 1970s  
 U.S. cinema (or the course of American film  
 in general) look like without *The Godfather*  
 (1972), *The Godfather: Part II* (1974), *The*  
*Conversation* (1974), *Dog Day Afternoon*  
 (1975), or *The Deer Hunter* (1978)? And in  
 each of them Cazale was a subsidiary but  
 irreplaceable part — most famously as  
 Fredo, the Corleone runt who's such a hap-  
 less fuckup his own brother (Al Pacino) must  
 eventually kill him to preserve the family  
 honor. This 40-minute documentary by  
 Richard Shepard (2005's *The Matador*) cor-  
 als nearly all major surviving collaborators  
 (Coppola, Lumet, Pacino, DeNiro, Hackman,  
 etc.) plus some latterday actors who owe a  
 certain debt (Steve Buscemi, Sam Rockwell,  
 Philip Seymour Hoffman) into a slightly  
 awed tribute to a short-lived but bright-  
 burning talent. It even persuades Meryl  
 Streep to open up about the man who was  
 her fiancé (they met playing opposite one  
 another in *Measure for Measure* in Central  
 Park), then her loss (he died of lung cancer  
 in 1978 at age 42, before the release of *The*  
*Deer Hunter*, in which they both appeared).  
 Ample clips show Cazale's breadth and depth  
 — though onscreen he invariably played

weak, pained, self-loathing, and exasperated  
 dim-bulb losers, each character felt com-  
 pletely separate, fully realized. Incredibly, he  
 himself never received one Oscar nomination  
 among the 40 those films accrued. Shepard  
 will answer questions after the documen-  
 tary, which precedes a screening of *Dog Day*.  
 (:39) *Vogue*. (Harvey)

**» The Mortal Storm** Hollywood in general,  
 and MGM in particular, was disinclined to  
 put any but the vaguest political message  
 onscreen until World War II made expressing  
 certain ones a patriotic necessity. Ergo this  
 1940 drama from a 1938 British novel was  
 pretty bold for its time for explicitly indict-  
 ing the rise of Nazi fascism — pre-Pearl  
 Harbor, many Americans were staunchly  
 against joining the European conflict, and  
 not a few were pro-German. Frank Morgan  
 (his voice somewhat regrettably now impos-  
 sible to separate from "that man behind the  
 curtain" in 1939's *The Wizard of Oz*) plays  
 the liberal Professor Roth, whose stepsons  
 get swept up in Hitlerian nationalist fervor,  
 as does Fritz (Robert Young), fiancé to the  
 academic's daughter Freya (Margaret  
 Sullavan). Freya is appalled — along with  
 her pacifist best friend and rival suitor

Martin (James Stewart) — when racial-  
 purity dogma targets "non-Aryan" residents  
 including the professor. The latter's refusal  
 to deny scientific proofs inconvenient to the  
 regime (i.e. that there's no difference  
 between the blood of different races)  
 gets him fired, then arrested, then worse.  
 Soon the entire family is in danger, those  
 who refuse to join the Party forced to flee  
 their Bavarian homeland as best they can.  
 Directed with persuasive urgency but mini-  
 mal melodramatic excess by Frank Borzage,  
*The Mortal Storm* is a cautionary tragedy  
 that may be the first Hollywood film to use  
 the term "concentration camp" — even if  
 it skittishly refrains from the word "Jew."  
 Despite some blunt script notes, it still  
 packs a punch, reflecting Borzage's refined  
 emphasis on character compassion over  
 propagandic zeal. (1:40) *Mechanics' Institute*.  
 (Harvey)

**» The Wildcat** This last entry in the  
 Goethe-Institut's Ernst Lubitsch ret-  
 rospective is the jewel of the series, a very  
 funny burlesque of the heavy-breathing  
 exotic romances then popular (and which  
 were concurrently shooting both director  
 and star Pola Negri toward Hollywood con-

tracts). Demonstrating a gung-ho penchant  
 for physical comedy — at one point she is  
 literally used as a sled — that would never  
 surface again amidst monotonous vamp  
 roles, Negri plays the whip-wielding wild-  
 child daughter of the chief to a bandit gang  
 living in mountain caves. She finds herself  
 unexpectedly besotted by the incorrigible  
 playboy lieutenant (Paul Heidemann) newly  
 assigned to the area's remote military fort.  
 (When he leaves his prior post, the entire  
 town's female population turns up to bid a  
 swooning farewell.) The Keystone Kops-like  
 bandits' plan to rob the fort itself ends up,  
 naturally, complicated by amour. At first  
 amusing, then often downright hilarious, the  
 movie is full of fun even on the design level,  
 with gimmicky image framings, fabulously  
 whimsical sets for the fort interior, and an  
 utterly gratuitous dream fantasy in which  
 a brass band of snowmen lead a ballroom  
 dance. While little-known here, this 1921  
 German feature — nearly their last before  
 Lubitsch and Negri crossed the Atlantic  
 — is a certified silent comedy classic. (1:19)  
*Goethe-Institut*. (Harvey) **SFBG**

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**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. "The Intimate Epics of Terrence Malick:" •**Badlands** (1973), Wed, 1:30, 7, and **The Thin Red Line** (1998), Wed, 3:30, 8:55. "The Vagina Monologues," Thurs, 7:30. For tickets (\$25-35), visit www.ticketweb.com. "Third Annual Epidemic Film Festival," works by Academy of Art University students, Fri, 6. Free event. "'06 Quake Commemorative Evening:" **San Francisco** (Van Dyke, 1936), Sat, 8. With a pre-film concert by Blackie Norton's Paradise Club Band (7:15pm). "Midnites for Maniacs and the Alamo Drafthouse

Present the Cinemapocalypse Film Tour:" "Fighting Back in the 80s:" •**Vigilante** (Lustig, 1983), Sun, 2; **Raw Force** (Murphy, 1982), Sun, 4; **Escape from New York** (Carpenter, 1981), Sun, 6; and **Lady Terminator** (Jackson, 1988), Sun, 8. All four films, \$10. **Milk** (Van Sant, 2008), Mon, 2, 5, 8. "Five Buck Tuesdays:" "The Animation Madness of Max Fleischer" (1933-1942), Tues, 2:30, 5, 8.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **The Mysteries of Pittsburgh** (Thurber, 2008), call for dates and times. **Paris 36** (Barratier, 2008), call for dates and times. **Valentino: The Last Emperor** (Tyrnauer, 2008), call for dates and times. **Shall We Kiss** (Mouret, 2008), April 17-23, call for times.

**CITY COLLEGE OF SAN FRANCISCO** Rosenberg Library, Rm 305, Ocean Campus, 50 Phelan, SF; (415) 239-3580. Free. **Soldiers of Conscience** (Weimberg and Ryan), Thurs, 9am.

**CLAY** 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Jurassic Park** (Spielberg, 1993), Fri-Sat, midnight.

**GOETHE-INSTITUT** 530 Bush, SF; www.goethe.de/sanfrancisco. \$5. "Rare Silent Films by Ernst Lubitsch:" **The Wildcat** (1921), Tues, 7.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **The Crash Course: Part Three**,

Wed, 7:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Spring Romance: Melodrama by Borzage": **The Mortal Storm** (1940), Fri, 6:30.

**NEW VALENCIA HALL** 625 Larkin, Ste 202, SF; (415) 864-1278. \$3-5. **The Fever: A Personal Awakening**, Sun, 3.

**ODDBALL FILMS** 275 Capp, SF; (415) 558-8117. \$10 (RSVP required). "The Silent Cinema Series: Buster Keaton," Sat, 8.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50.

"Film 50:" **High School** (Wiseman, 1969), Wed, 3. "Hollywood and the New Deal:" **Gabriel Over the White House** (La Cava, 1933), Wed, 7; **Wild River** (Kazan, 1960), Sun, 6. **Reefer Madness** (Gasnier, 1936), Thurs, 7:30. With live musical soundtrack by UC Berkeley student DJs. "Agnès Varda: Cinécriture:" **Vagabond** (1985), Fri, 6:30; **Mur Murs** (1980), Fri, 8:40; **The Gleaners and I** (2000), Sat, 6:30. "The Essay in Cinema:" **La rabbia di Pasolini** (Pasolini and Bertolucci, 2008), Sat, 8:15; **Routine Pleasures** (Gorin, 1986), Sun, 2.

**PIEDMONT** 4186 Piedmont, Oakl; (510) 464-5980. \$8. "Cult Classics Attack 3:" **American Psycho** (Harron, 2000), Fri-Sat, midnight.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-9. **Waltz with Bashir** (Folman, 2008), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **The Big Lebowski** (Coen, 1998), Fri-Mon, 7, 9:25 (also Sat-Sun, 2, 4:30; Mon, 4:20). **Persepolis** (Paronnaud and Satriapi, 2007), Tues, 7:15, 9:20.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Crips and Bloods: Made in America** (Peralta, 2008), Wed-Thurs, 8:45. **Medicine for Melancholy** (Jenkins, 2008), Wed-Thurs, 7, 8:45. **Theater of War** (Walter, 2008), Wed-Thurs, 7. **In a Dream** (Zagar, 2008), April 17-23, call for times.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.pbs.org/independentlens/cripsandbloods. Free. **Crips and Bloods: Made in America** (Peralta, 2008), Tues, 6. Program repeats April 22, 6:30pm, Oakland Museum of California, 1000 Oak, Oakl.

**SPORTS BASEMENT** Presidio, 610 Old Mason; www.bluegreenconnection.com. \$8. **BlueGreen** (Keller, 2009), Sat, 7.

**VOGUE** 3290 Sacramento, SF; www.voguesf.com. \$12. **I Knew It Was You: Rediscovering John Cazale** (Shepard, 2009), Thurs, 7.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. San Francisco Cinematheque presents: "Treasures IV: American Avant Garde Film," Wed, 7:30. "Cinemapocalypse:" •**Mister Scarface** (Di Leo, 1976), Sat, 7, and **Chained Heat** (Nicolas, 1983), Sat, 8:45. **SFBG**

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

#### OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

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#### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



Zac Efron, who is actually 21, stars in *17 Again*, out Fri/17.

PHOTO BY CHUCK ZLOTNICK

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

#### SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. www.Intsf.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

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**'70 chevy chevelle SS**  
\$4000, 40000 miles, 8 cylinder, 4speed manual, interior/ exterior: black, email: [margmarder@gmail.com](mailto:margmarder@gmail.com), phone: 435-518-4226

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> legal notices

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318538-00 The following person is doing business as **GROW YOUR OWN**, 3401 Taraval St., San Francisco, CA 94116. Latitude 10, inc. (OR), 3401 Taraval St., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 2/27/09. Signed Latitude 10, inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on March 26, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432602**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318687-00 The following person is doing business as **JIM PO PLUMBING**, 3550 Carter Drive, Apt. #14, South San Francisco, CA 94080. Jim Po, 3550 Carter Drive, #14, South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/23/09. Signed Jim Minhun Po. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 23, 2009. **Publication date(s): March 25, April 1, 8 & 15, 2009. L#432601**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318624-00 The following person is doing business as **ACTION AUTO GLASS SAN FRANCISCO**, 1579 Custer Ave., San Francisco, CA 94124. Sean Rene Kelley, 72 Crestline Ave., Daly City, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/19/09. Signed Sean R. Kelley. This statement was filed by Maribel Jaldon on March 19, 2009. **#432702-April 1, 8, 15 & 22, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. **A-0318800-00** The following person is doing business as **SOUTIRAGE IMPORTS**, Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. American Wine Distributors, Inc., Pier 23, The Embarcadero, Suite 201, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed American Wine Distributors, Inc., Michael Denny, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on March 26, 2009. **Publication date(s): April 8, 15, 22, 29, 2009. L#432801.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318851-00 The following person is doing business as **STINSON CORRELATIONS CONSULTING**, 758 North Point, #1, San Francisco, CA 94109. James Hudson Presley, 758 North Point, #1, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed James H. Presley. This statement was filed by Lena Lee on March 30, 2009. **#432803. April 8, 15, 22 & 29.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318912-00 The following person is doing business as **RESTORATION WORKSHOP P&D**, 1716 Revere Ave., San Francisco, CA 94124. Kevin Sheppard, 1716 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/1997. Signed Kevin Sheppard. This statement was filed by Lena Lee on April 01, 2009. **#432802. April 8, 15, 22 & 29.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: DECEMBER 22, 2008. To Whom It May Concern: The name of the applicant is: FINA ESTAMPA. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1100 VAN NESS AVE., San Francisco, CA 94109-6920. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: April 15, 2009 L#432901.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 7, 2009. To Whom It May Concern: The name of the applicant is: Hanhan Corporation. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3000 Mission Street, San Francisco, CA 94110-4502. Type of License Applied for: 21- OFF SALE GENERAL. Publication date: April 15, 2009. L#35202.

**NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree. CASE NUMBER: PES-09-292204.**To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, AKA ROSE ANN RAMOS. A Petition for Probate has been filed by: **JONELL RAMON MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMON MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: April 15, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA;5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): March 25, April 1, 8 & 15. L#432604**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michele Anne Cohick for change of name. TO ALL INTERESTED PERSONS: Petitioner **MICHELE ANNE COHICK** filed a petition with this court for a decree changing names as follows: Present Name: **MICHELE ANNE COHICK**. Proposed Name: **MICHELE ANNE COOKE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 7, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Mar 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 25, April 1, 8 & 15 2009. L#432603.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-545857. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 575 Polk St., Room 001, San Francisco, CA 94102-4514. PETITION OF FRANK SCALES for change of name. TO ALL INTERESTED PERSONS: Petitioner **FRANK SCALES** filed a petition with this court for a decree changing names as follows: Present Name: FRANK SCALES. Proposed Name: **FRANK DENVER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 9, 2009. Time: 9:00 AM, Room - 218. Signed by James J McBride, Presiding Judge on April 3, 2009. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 8, 15, 22 & 29 2009. L#432804.**



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**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-545868. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sofia Tulchinsky for change of name. TO ALL INTERESTED PERSONS: Petitioner **Sofia Tulchinsky** filed a petition with this court for a decree changing names as follows: Present Name: Steven Alexis Gabriel and Jake Ivan Gabriel. Proposed Name: **Steven Alexis Tulchinsky and Jake Ivan Tulchinsky**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 18, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Apr 8, 2009. Endorsed Filed, San Francisco County Superior Court of California on Apr 8, 2009 by Gordon Park-Li, Clerk. **Publication date(s): April 15, April 22, 29 & May 6th 2009. L#35502.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318674The following person is doing business as **Moon Bend Net Services and Mimi Boutique** 454 Ivy Street, San Francisco, CA 94102.. Ed Reckers, 454 Ivy Street, San Francisco, CA 94102 This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/28/09. Signed Ed Reckers. This statement was filed by Mariedyne L. Argente **#432803. April 8, 15, 22 & 29.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318610-00 The following person is doing business as **Taqueria El Sol**, 901 Taraval St, #1, San Francisco, CA 94109. Melinda Louie, 172 Terra Vista San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Melinda Louie. This statement was filed by Michael Jaldon on March 18, 2009. **#35501. April 15, 22, 29 & May 6.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0318643-00 The following person is doing business as **Divine Essence**, #2 Connecticut St, San Francisco, CA 94107. Laura Hahn, 234 Santa Clara, Brisbane, CA 94005. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laura Hahn. This statement was filed by Lena Lee on March 20, 2009. **#35503. April 15, 22, 29 & May 6.**

**SUMMONS** (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **Prudential California Realty, Prudential Real Estate Affiliates, Inc., A & S Investment Group, Inc., Betty A. Low, Julie Fox, Alicia Powell, Phillip Vaughn, and Does 1-20** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): RON CARLSON & MARION BENJAMIN CARLSON **CASE NUMBER CGC - 08-476192.** You have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)) or by contacting your local county bar association. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, 400 MCCALLISTER STREET, SAN FRANCISCO, CA 94102. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) ARTHUR C. LIPTON, LIPTON & PIPER, LLP., 870 MARKET STREET, SUITE 945, SAN FRANCISCO, CA. 94102. (415) 362-6286. DATE: (Fecha) June 10,2008, By Gordon Park-Li, Clerk, by D. Steppe. **Publishing dates: April 15, 22, 29, May 06, 2009. L#35201**

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## Parts is parts

By Andrea Nemerson

[andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com)

### Dear Readers:

These are perennial body parts questions, and I feel I would be somewhat remiss if I didn't re-answer them every few years. Here are some that have been hanging around waiting for me.

Love,

Andrea

### Dear Andrea:

I once tried for half an hour putting my index finger about two inches inside my girlfriend's vagina, pressing with a "come hither motion" and simultaneously pressing the mound from outside. Unfortunately my partner did not experience any extra pleasure. Maybe I have to try again and again?

Love,

Willing

### Dear Will:

Yes, yes, very funny. I'm not entirely sure what she *was* experiencing, but from your phrasing, which could have been cut and pasted from any one of a thousand how-to Web sites, I think you may have been proceeding a bit by rote there. Rather than printing out some stranger's directions, how about following hers?

There are plenty of women who don't have much of the spongy erectile tissue surrounding the urethra and the front of the vagina that we've come, for convenience's sake, to call the G-spot. These women can lie there all day receiving simultaneous come-hither motions and external pressure and only manage to get kind of annoyed with you. If your girlfriend is one of them, I would not suggest "trying again and again" unless you want her to lean forward and swat the top of your head with the TV remote.

You can probably determine whether she is G-spot enabled by letting her guide you. Since the G-spot is, inconveniently, not actually a "hot button," but a collection of tissues sensitive to the touch under certain but not all circumstances, I cannot tell you exactly how to operate it. I'd start once she's already well turned-on, though, and without impatience or, indeed, goal-orientation. Just kind of slip in there when things are already going well and keep your eyes on her face while you try a little deeper or a little closer in, a little harder and a little softer, a little ... oh, you get the picture.

Love,

Andrea

### Dear Andrea:

My penis is curved a little. Is that normal, and if not what can I do to straighten it?

Love,

Upwards

### Dear Up:

Nothing! Do not do anything! Some curvatures are caused by a previous injury that heals but

puts a hitch in the sheath of sausage-casing-like material that encases the spongy, sausage-like corpora cavernosa, the working parts of your penis. I don't think that's what happened to you, but if you want to find out how a devastating penis fracture heals, try unbending it. Yours probably was just made that way. If we were all made in God's image, some of God's avatars would have a dick just like yours. Worry not, and if you have a chance check out some G-spot toys, if the curve looks familiar, boy are you in luck.

Love,

Andrea

### Dear Andrea:

I am just a big chicken! How come I am afraid of sticking my finger inside of me? It just terrifies me for some reason, and I refuse to stick anything inside of me 'cause I am just so afraid!!

Love,

Chicken

### Dear Chick:

I'm going to assume you are a teenager, in which case it's pretty normal. Not only do we hear a ton about how it might hurt and bleed (and, indeed, it might), this is the *inside of your body*. That is, emotionally speaking, some heavy stuff. We spend our very early childhood learning the limits of our bodies — where we stop and other people begin, what goes in and what comes out. It is no small trick to relearn boundaries later and start letting new things in new places.

Take it easy, take it slow, and maybe try with something smaller, like a Q-Tip and see how that goes. Also, take a mirror and see where it's going. Either you will learn that there is more room than you thought, or you won't. If there's a hymen there it will be more complicated, but it's still meant to let things in. Just let them in on your own terms, at your own pace.

Love,

Andrea

### Dear Andrea:

My wife's ex was a "big" guy, and she only mentioned this to me while trying to reassure me that she likes having sex with me more. I don't believe her, though. Now all I can think about is how he was bigger than me and whether she misses that.

Love,

Average Joe

### Dear Joe:

Just imagine telling her all the time how you can't stop comparing yourself to her ex, who is out of the picture, and anyway she loves you and would rather have sex with you. How does that sound? See? Now cut it out. She was telling you the truth, as you perfectly well know.

Love,

Andrea

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SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **✂**308836

### HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **✂**298476

### FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **✂**943818

### DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **✂**434857

### EMOTIONALLY 55

but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old! **✂**280138

### A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! **✂**276500

### TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **✂**280729

### WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **✂**281901

### 1949 CLASSIC

Tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **✂**660214

### PRETTY, CLASSY BLONDE

SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. **✂**284885

### SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **✂**288028

### THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **✂**223895

### COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **✂**861416

### ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **✂**293630

### SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **✂**274570

### GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **✂**297207

### SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **✂**298795

### TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **✂**300031

### BUSY SANTA CRUZ GRAND-MOTHER

Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **✂**965249

### EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **✂**301522

### TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **✂**301677

### ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **✂**302310

### CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **✂**305897

### DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **✂**851838

### STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **✂**809149

### GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. **✂**310739

### LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. **✂**310742

### LET'S MEET SOON!

Single lady, ambitious, likes music, camping, hiking, traveling. Seeking nice, kind gentleman, 50-70, for dating, possible LTR. **✂**276476

### YOU FOUND ME!

Friendly SF, 40ish, outdoorsy, sophisticated, enjoys skiing, dogs, outdoors, dining out, exercise. Seeking nice guy, 40-59, for possible LTR. **✂**276479

### PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. **✂**309243

### ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. **✂**309244

### I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **✂**309246

### GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **✂**309250

### LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **✂**309253

### COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **✂**309256

### SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. **✂**309257

### ACTIVE & VIBRANT

A.A. woman, 50, wants to enjoy fun-filled East Bay events with that someone special. I enjoy concerts, picnics, art museums, attending plays, singing and quiet romantic walks along a beach on warm summer nights. Seeking open-minded, outgoing guy. **✂**276700

### LET'S ENJOY LIFE!

SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. **✂**280727

## > men seeking women

### ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **✂**304953

### SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **✂**230241

### SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! **✂**312742

### WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! **✂**312090

### RENAISSANCE GENTLEMAN...

Seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! **✂**308980

### OVERACTIVE TONGUE

SWM, 63, 6'5", 210lbs, slender, D/D-free, N/S, with overactive tongue, looking for one lady who can put it to good use! Race, age, figure unimportant. **✂**312756

### OPEN-MINDED

SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. **✂**284159

### VERY OUTGOING

Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **✂**305492

### DOWN-TO-EARTH BROTHER...

Seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. **✂**310844

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### WHATEVER HAPPENS

SWM, 37, N/S, no children, looking for a female, 18-50, who wants some good, quality company. **✂**272256

### ARE YOU THE ONE?

SBM, 40, 5'10", brown/brown, very handsome, looking for a SB/AF, 29-35, for friendship or more. Call, let's talk! **✂**272601

### LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. **✂**299220

### NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. **✂**299230

### LOOKING FOR A BORED HOUSE-WIFE

Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. **✂**299009

### PROUD MILITARY MAN

Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. **✂**299643

### SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. **✂**300078

### BIG 350LBS+ WOMAN...

would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! **✂**300164

### GIVE IT A TRY!

WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! **✂**300340

### SUBMISSIVE MAN...

47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. **✂**300524

### SEEKING BBW

SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. **✂**300544

## > men seeking men

### LET'S HAVE FUN!

SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **✂**272613

### HERE FOR YOU

GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **✂**274431

### MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **✂**290536

### MARIN AREA

BIWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **✂**264067

### PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **✂**297636

### SAFE PLAY

Married BIWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **✂**301773

### BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **✂**301779

### VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **✂**302014

### COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. **✂**305410

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### FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **✂**753256

### HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **✂**753249

### LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **✂**886605

### SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! **✂**308429

### CURIOS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! **✂**308557

### CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **✂**862331

### FREE MASSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **✂**860940

### ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **✂**777130

### LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, considerate, genuine, lots to offer. You: just be yourself, imperfect, some humor, some laughter, mature older man. Is that you? **✂**296673

### STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **✂**753246

### GREAT SERVICE FOR MARRIED...

bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. **✂**305335

## > women seeking women

### SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. **✂**276062

### HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **✂**299977

### CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **✂**300954

### CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **✂**307991

## > three's company

### MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **✂**753064

### SHARE YOUR WIFE

AM, 5'4", who loves to go down on women, looking for a man who is willing to share his wife. **✂**750001

### PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **✂**290906

### SEEKING PARTY GIRL

Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? **✂**294854

### WM SEEKS BLACK COUPLE

SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. **✂**295187

## > tv/ts

### TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body wants to become a slave for a transsexual. Spank me and make me yours! **✂**300076



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